

THE
NEW
FLASH GORDON
MOVIE

THE
CREATURE
TALKS AMONG US

An interview with
the man inside
the suit.



MING THE
MERCILESS
RETURNS

Max Von Sydow to
portray Earth's most
villianous enemy.



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FANTASTIC FILMS COLLECTORS EDITION #21

The Magazine of Imaginative Media

ASTEROID WORM CAPTURED

STAR WARS SPACESLUG SUBDUED BY IMPERIAL SCIENTISTS

The Imperial Academy of Extra-Planetary Life Sciences announced today the capture of a legendary "SPACESLUG," or asteroid worm, as it has been called. The capture took place after the worm was sighted attacking a rebel ship outside the Hoth System.

Further information on page 32.



FORBIDDEN PLANET RETOLD



ID MONSTER ATTACKS CREW OF UNITED PLANETS CRUISER C-57D

For Complete Photo Story Book
See Page 22.

"TIME AFTER TIME" LOSES THE HUGO BUT WINS HEARTS OF THE FANS

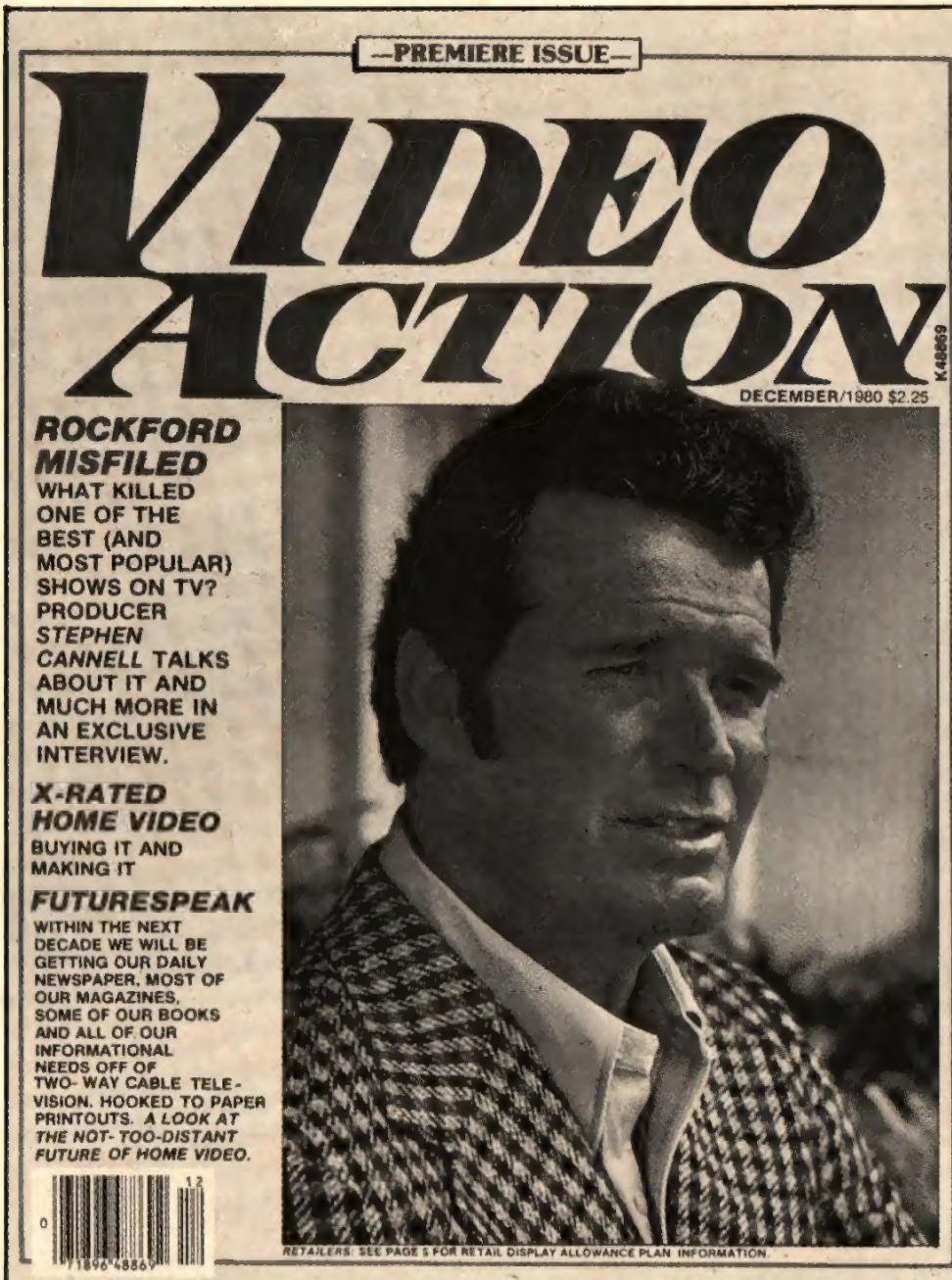
Although H.G. Wells finally sent his friend, Jack the Ripper to atom-scattered oblivion, the clever, well-acted, funny and critically-acclaimed film was overlooked for the Hugo in favor of another ripper...ALIEN. See Story on Page 50.

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WORST

Regarding your article on "The World's Worst Film Festival" (Oct. '80), Paul Mandell states that after showing THE CREEPING TERROR in March of 1978, "the station (WOR Ch. 9 in N.Y.C.) offered blanket mea culpa, promising never to run it again".

They broke their promise. I saw this atrocity on Ch. 9 only recently. They ran it sometime this past spring beginning at 5:20 AM. I would call it the worst film of all time, but I'm afraid that it doesn't qualify as a film per se. It may consist of pictures on a moving strip of celluloid, but a film it is not.

ROBOT MONSTER is another story, however. Despite its newfound notoriety as one of the world's worst, I've been fascinated by it since I was a child. I was able to judge it again recently when it was run on the ubiquitous Ch. 9, and I feel the same.

Yes, ROBOT MONSTER is an incredibly shoddy film and begs to be ridiculed. However, it has a peculiar atmosphere, an eerie character about it that places it in a very special family with the other truly weird SF/horror films. The backdrop of E.C. comics covers behind the titles reinforces this character. Like E.C., ROBOT MONSTER is a particularly fascinating kind of mind-rot.

I recommended to a friend that he see the film when it was on. He didn't have the benefit of a childhood memory of the film, but concurred with me that there was something very strange and hence, enjoyable about it. I must agree with director Phil Tucker that "for the budget and for the time", he has "achieved greatness".

To sum up, I would joyfully welcome more articles about eh great garbage classics of sf film that fascinated us as children. Like many others who grew up in the N.Y.C. area, Ch. 11's early Chiller Theatre (a clearing-house for many atrocious sf films, including PLAN 9 FROM OUTER SPACE) was a weekly party and source of scary merriment. More! More!

Richard J. Teeter
Massapequa, New York

P.S. Any info on the lost and forgotten but terrifying SPACEMASTER X-7 would be greatly appreciated. I remember it vaguely as featuring a Blob-like mutation of blood from Mars, and that it was on the

bill with the original release of THE FLY. Those two films together scared me witnessless, and "bloodrust" will haunt me forever.

HERRMANN

FANTASTIC FILMS is my favorite sf-fantasy magazine, so I would really enjoy finding in its pages a look at the late Bernard Herrmann's film music career.

With the growing interest in film music lately, I would consider appropriate to salute the master of the medium—Bernard Herrmann. His associations with Harryhausen and Hitchcock are proof of that.

So, please answer my suggestion, I would be most grateful. And keep up the good work!

Guy Venne
Joliette Quebec
Canada

EDITOR'S NOTE: There was an article on Bernard Herrmann in the very first issue of FANTASTIC FILMS.

NO MORE!

Please, I beg of you! No more interviews with Harrison Ellenshaw. The man is a fool. Anyone who says that the animation of the Taun-Tauns and the Snow Walkers would 'Have Ray (Harryhausen) eating his heart out' (Oct. '80) is a complete idiot!

Ray Harryhausen is doubtlessly the master of stop-motion animation. Also, I am sure that the upcoming 'Clash of the Titans' will prove to be the state-of-the-art in that particular field. Although I feel that John Berg and Phil Tippet, who did the animation for 'Empire', are very talented; I don't think that any other stop-motion work has ever come close to anything Ray has ever done.

If Mr. Ellenshaw has seen any of Ray's work in movies, which I seriously doubt, he must have been running back and forth to and from the candy bar or boasting to other viewers about his matte work in other movies, which I found not so impressive.

I recall recently, when I was seeing a double feature of 'Jason and the Argonauts' and '... Eye of the Tiger' people gasped in awe when first beholding the Troglodyte in '... Eye of the Tiger' and the skeletal army in 'Jason. . .'. However, when I saw 'The Black Hole' and '... Empire' few people thought anything

about the mattes.

I would like to know where Harrison gets off insulting Harryhausen-esque animation (May '80) when only a handful of the movie-going public know what a matte painting really is.

It was in ecstasy that I read the 'Credit Due' letter in your Sept. '80 issue (thank you Ed Kulasa), so in Ed's words I will close 'Please, let's give credit where it is due.'

Kenneth Gramer
Plantation, Florida

EUGENE LOURIE

Here are my belated reactions to the four articles your magazine published about my "fantastic" films.

I was very pleased, indeed, with their presentation and found Paul Mandell's writing excellent.

Thanks to Paul it all came alive.
Gene Lourie
Hollywood, California

LAWSUIT DROPPED

A piece of information that you might be interested in is the fact that the proposed case against Dan O'Bannon by A.E. van Vogt was dropped. The case was based on the fact that the van Vogt story, DISCORD IN SCARLET featured a space-going monster that planted its eggs inside human beings. When enough sources were produced to show that this was not the only example of this plot since DISCORD, the case was dropped. In fact, Forrest Ackerman, who started the whole thing, sold that plot himself for a movie entitled NIGHT OF THE BLOOD BEAST (AIP 1958, directed by Bernard Kowalski). Just thought I'd put an end to the "gossip." ALIEN has been vindicated as a screen original. Dan himself is now working on a new movie scripted and directed by him and based on the Philip K. Dick story titled SECOND VARIETY. The name of this new science fiction film project is CLAW! Look for it!

Dennis Fischer
Los Angeles, California

D & D

I thoroughly enjoyed the article entitled "The Truth about Dungeons and Dragons", by Neesa Sweet, in your Sept. '80 issue of FANTASTIC FILMS. I am a player and DMer of D & D as are a lot of my friends. On behalf of myself and (most

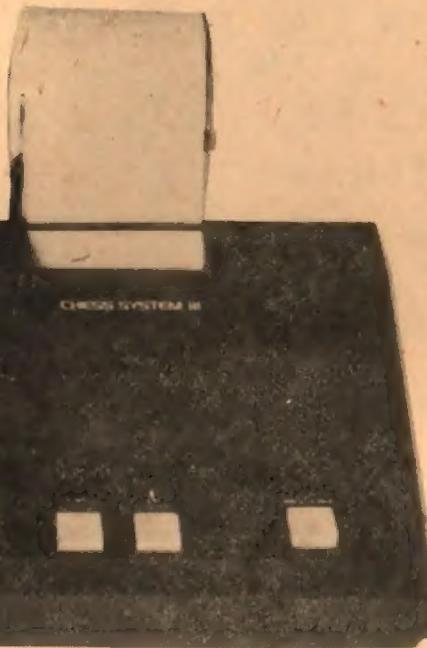
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likely) other D & D players I want to thank you.

Kevin Gallagher
Elven Character: Interfere et Vestare
Northridge, California

CORRECTIONS

Concerning your July issue with its Carpenter interview: it's Val Lewton (not "Lutten") and Jacques Tourneur (not "Jacque Torney").

As an admirer of these two men, I just wanted to set the proverbial record straight.

Miranda Bradbury
Effingham, Illinois
P.S. Fantastic Films IS fantastic!

BEVERLY GARLAND FANS

Just a note to let you know how much I've enjoyed FANTASTIC FILMS and to inform your readers about a club for actress Beverly Garland. As I'm sure you know, Beverly has appeared in numerous science fiction/fantasy films. While our club is geared to all aspects of Beverly's career, we have had coverage on many of her genre films.

The Beverly Garland Club has been in existence for almost five years and Beverly gives the club her full support and co-operation. Members receive three Journals with photos, an 8 x 10 personally autographed photo of Beverly, film and television credit list, biography and a photo membership card. Our Journals average 50 pages in length and one of the most interesting regular features is Beverly's extensive answers to members' questions transcribed from a tape recording which she sends me. Anyone interested in joining Miss Garland's club may send a letter of inquiry to The Beverly Garland Club, Carl Del Vecchio, Pres., 151 East Joseph St., Moonachie, New Jersey 07074.

Thanks for listening, and continued success with your magazine—it's one of the finest around!

Carl Del Vecchio
Moonachie, New Jersey

WORST FAN

With the molding of one's creativity to the silver screen, no matter how the production may develop, an achievement is actually being made. In your article, WORLD'S WORST FILM FESTIVAL, by Paul Mandell, I believe that many of the motion pictures that I've seen on TV, which did appear at that film festival, rank in a section of film history that easily could be praised, beyond being laughed at. Though it does appear to be a bit shameful for me to admit this fact, but the cheapies and low-level film creations sometimes outwit the entertaining aspects of a large, well-perfected movie(s). Of course, it seems illogical to consider that a lowly

B-film could be compared to a fine piece of movie material, but the fact exists: When we go to the movies, it is entertainment we've come to see, and experience.

It is really through individual effort, among any human being with a dream, which is the true basis for entertainment. People, such as Phil Tucker, who worked on ROBOT MONSTER, only wanted to set out and make a film effort. It's a pitiful shame that he tried to commit suicide because of the insolent attitude that surfaced with his film. It's not that ROBOT MONSTER or any other film, such as PLAN 9 FROM OUTER SPACE, LITTLE SHOP OF HORRORS, or BRIDE OF A MONSTER, are great. It is just that they are entertaining. They are, in a way, true achievements for their makers. They've surpassed being just an idea. They are finished and viewed productions. They are even being honored by fans, such as, at the film festival. If Phil Tucker only knew, when he took that awful risk of his life, that his film would someday be viewed in its own way, then, maybe, he would have changed his mind. If viewers watch a film for what it is, then it will be more entertaining. Every film does not have to be a classic. It has to be entertaining. That's what fandom is all about.

Michael Housel
Trenton, New Jersey

CLONE WARS

About Bill Hays's speculating article on the Star Wars saga: interesting gossip, but gossip none the less. It was the most entertaining SW article based on speculation and assorted facts shaped to confirm some rhetorical argument since the Ann Wilson article on Darth Vader in FAMOUS MONSTERS no. 142. If you want to know Wilson's article determined that Darth Vader was not the evil meany we have been lead to believe, but was actually a honorable man who happened to work for the wrong side. Hays's cloning around with the Force and company was utterly, well, interesting.

The readers must have forgiven, or at least forgotten, FANTASTIC FILMS printing of the STAR WARS/BATTLESTAR GALACTICA Comparison article. Could they forgive, or at least forget, FANTASTIC FILMS' latest speculative venture?

I will still lay my hard earned money for the latest issue of FANTASTIC FILMS but the TESB oriented issues have set the magazine back.

Ruel T. Hernandez
National City, California

P.S. Hays did not take into account that the Emperor was a Senator Palpatine who got himself elected President of the Republic and then declared himself Emperor. Just read the first page of the STAR WARS novel by George Lucas. There is no way Kenobi and the Emperor are identical clones.

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Put Your 3-D Glasses Back On... The Creature Talks Among Us!



Article by Al Taylor and Dave Knowles

Up from the Depths of the Black Lagoon comes Ricou Browning, the Man in the Grey Rubber Suit who played the Creature, along with Jack Arnold, Director of the Creature Trilogy, to Relive their 3-D Memories of 25 Years Ago.





ALL PHOTOS THIS PAGE • UNIVERSAL 1954

It was no easy challenge to develop a design for the Creature, that could be incorporated into a suit which would enable the wearer to swim and maneuver with convincing reality. The role would be a demanding one and once the costume was ready, the search for someone to play the incredible Creature began. The suit was designed by Jack Kevan; Chris Mueller, Jr. sculpted the original concept; and the fa-

mous Bud Westmore contributed too, as Director of Make-up at Universal.

Ricou Browning, who was attending Florida State University in Tallahassee in 1953, was showing director Jack Arnold and his production team possible locations in Wakulla Springs when he was asked to do some swim-throughs for camera tests. Arnold liked what he saw and Browning was hired to play the Crea-

ture in the underwater sequences. (Ben Chapman and Tom Hennesey played the Creature on land.)

Ricou's ordeal in the Universal Make-up department began with Jack Kevan spreading neoprene over his head to create the Creature's head appliance. Then a complete cast had to be made of Ricou's body. From that cast, a mold was made from which the suit was fashioned. Individual pieces of the monster



At left are a few of the earliest clay models of the Creature before its final appearance was developed. Above, Bud Westmore and Chris Muller, Jr. work on the life size clay sculpture of the Creature's head.



Above, Production Designer Westmore applies some finishing touches to the Gill Man's latex headpiece. At right, Designer Milicent Patrick discusses the finished mask with Bud Westmore.



Left, a pair of "long johns" sown into the suit as a protective body stocking. Right, Jack Kevan places the headpiece on Ricou Browning.



suit were repeatedly tried on Ricou, reworked, tried on again, and re-worked. "The first suit they made was rejected," Ricou told us. "A second improved suit was the one they accepted. It took a month or so of steady work."

Ricou believes it was Kevan and Westmore's decision to scrap the first suit and go with the second after they reviewed the screen tests of Ricou swimming in the tank on Universal's back lot. It's been nearly twenty-six years, but Ricou recalls that the first suit was a simpler design, much less bulky and cumbersome than the second and final version. The total bill on the Creature costume was somewhere in the area of \$12,000.00.

The final suit was definitely cumbersome. Ricou describes swimming in it as something akin to "swimming in your overcoat." The basic suit was one-piece, entered through the back which was then zippered and snapped closed. The webbed hands, feet, and head were separate pieces. The arms and legs also zippered and snapped. The head appliance was then placed over Ricou's own head and snapped down. The suit was made of foam latex, which caused it to be extremely buoyant. This buoyancy was compensated for with lead chest pieces, as well as a very thin lead belt which Ricou wore around his waist. Pieces of lead were also fashioned and sewed into the legs of the suit.

Once the problem of keeping the suit and Ricou below the waterline had been resolved, the next problem was getting the Creature up and out of the water with force. It was impossible for Ricou to do this on his own once weighted down with the various lead pieces.

"In one scene I was coming up out of a tank at Marineland for one of the sequels," Ricou explained. "We used a piano wire rigged on a strap. As I pushed and swam, others took up the slack and this gave me a pretty good belt of speed going up. Once I broke surface, I was helpless, so the crew would then add their force with the piano wire until I could get my hands onto the wall."

At this point, the filming was stopped and picked up again with a view of the Creature from a different camera angle. Ricou knelt on the back side of the tank, and from this new



The finished suit was not only terrifying in appearance, but highly realistic in detail.

camera angle, lunged up. Although he was now standing, when it was edited, it appeared as though the Creature had suddenly burst through the surface of the water.

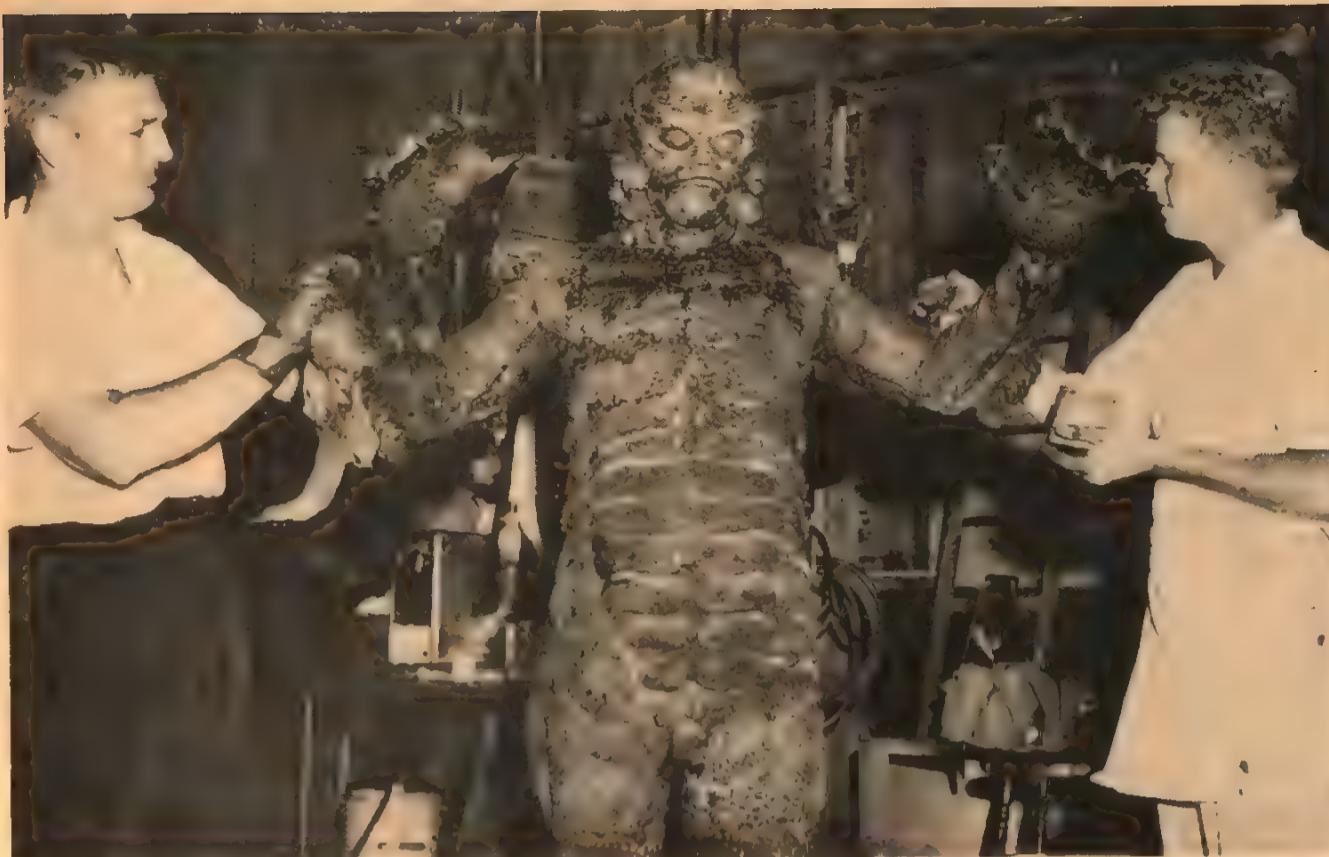
"It was all difficult swimming," Ricou commented, "but I had excellent safety men. I depended on them for my air and we used an air hose similar to the one used in the show at Wiki Waki Springs where a girl breathes from an air hose as opposed to a regulator or an aqua lung. Obviously there wasn't room to put a tank in the suit."

"I would start the scene breathing from the air hose through the actual mouth of the Creature. I would then do the scene or the swim through

and another safety man would pick me up on the other side and give me air."

As an added precaution Ricou had worked out a safety signal with his safety men. Because it would be difficult in any underwater scene for safety men to ascertain whether or not a rapid or unusual movement meant problems on Ricou's part, or whether it was just a new adaptation of the scene, it was necessary to work out a quick, simplistic signal. It was decided that if Ricou needed oxygen or was in some type of trouble he would go totally limp.

"If I just went limp and relaxed," Ricou explained, "then they knew to give me air. They were all very good



Paint is hand rubbed into the Creature's finished latex body suit by Universal special effects technicians in order to achieve the most realistic color texture.

people and I knew and could depend on.

"There wasn't room for a face mask (under the Creature's head appliance). In other words, I didn't have the distance from my nose out to wear one. I tried to use goggles, but if you've ever worn goggles, you know that when you get water in them you can't clear the water out the way you can with a mask. However, I found a way of clearing it with my air hose where I could push air up under the bottom side of the goggles and blow it out. But with goggles, your vision is somewhat distorted anyway, so I wound up using nothing—just using my eyes."

"The eyes of the Creature, I would guess, sat about an inch maybe from my eyes. It was like looking

through a key-hole, but being back from it a couple of inches. So, I was limited in what I could see. So, the most difficult thing was my vision underwater. Seeing where I was going and trying to maneuver."

It would appear as though Ricou had worn facial appliances rather than a head appliance because he was able to artistically give a certain degree of facial expression to his role of the Creature.

"Once in the water," Ricou told us, "the head appliance was skin tight—fitting my face very snug. It was very pliable. If I over-acted, distorting my head movements, the face seemed to move with me. I also had a squeeze bulb for the gills just above the throat which could be moved."

The shooting of THE CREATURE FROM THE BLACK LAGOON was exhausting and usually took place all day. The crew would work in as shallow water as much as possible—usually thirty feet or less. And as might be expected with any outdoor shooting the production experienced many diverse and somewhat unpleasant changes in the weather. As a result Ricou was often faced with long periods of "hurry up and wait." If Ricou had to stand out in the hot sun, the costume became a sweat suit. He was kept as comfortable as possible by removing the head, hands, and feet portion of the suit and having someone dump a bucket of cool water down the neck of the suit. And on exceptionally hot days the underwater scenes were welcomed respites because of the coolness of the water.

"At first the hot weather's fine," Ricou explained, "but then you have the winter-time when you're shooting and it gets a little too cold. You never have a happy medium. It's just a matter of getting the job done. I remember one time we were shooting a scene at, I believe, Wakulla Springs and everyone was trying to be very nice when I came out of the water because it was quite a struggle. They'd give me a little shot of Brandy—then everybody got a little TOO nice and I was getting a little TOO many shots of Brandy and I had to cut it out because I figured I was going to be one drunk Creature under there!"

Filming THE CREATURE FROM THE BLACK LAGOON had its light-



SYNOPSIS:

THE CREATURE FROM THE BLACK LAGOON (1954) evolved from an original story by Maurice Zimm into a screenplay by Essex and Ross:

When the fossilized remains of an unidentified webbed-fingered hand is discovered by Carl Maia (Antonio Moreno) along the winding banks of South America's Amazon River, an Anthropological expedition consisting of Dr. David Reed (Richard Carlson), Dr. Mark Williams (Richard Denning), Kay Lawrence (Julia



Photos: Bottom left, the original 3-D poster advertising the second movie of the Creature Trilogy. Middle, the Gill Man, a half human, half fish monster from another age sneaks aboard the river boat. Right, Julie Adams screams in horror as she is accosted by the Creature.



The Creature's finished suit was functional and durable as well as highly realistic.

er moments, as every production does and as a final thought Ricou recalled an anecdote that was personally amusing to him. "The incident occurred when my ex-wife paid me a visit during the shooting and left our infant son in my care for a few moments. There I sat made up as this fearsome Creature from the Black Lagoon, without my head appliance, gently cradling my little boy as I fed him a bottle of milk. It must have been quite a sight to see . . ."

To get into character for his role as the Creature, Ricou met with Producer Alland and Director Jack Arnold. You'll recall many favorites by Jack Arnold, the Creature series, THE INCREDIBLE SHRINKING MAN, TARANTULA, Et al.

Jack Arnold recalls directing the

Creature. "Most of the underwater sequences were shot at Silver Springs in Florida. Very clear water there . . . or it was. I thought there was a mystery and romance to the underwater scenes and also a sense of terror, the unknown. I think we succeeded in capturing that right feeling in THE CREATURE FROM THE BLACK LAGOON. Those scenes with Ms. Adams swimming on the surface and the Creature looking up at her from below, played upon a basic fear people have about, what might be lurking below the surface of any body of water. You know the feeling when you are swimming, and something brushes your legs down below . . . it scares the hell out of you, if you don't know what it is. That's the key . . . the fear of the unknown. So in this film I decided to exploit that fear of the unknown as much as we could when filming the Creature feature. I also wanted to create sympathy for the Creature . . . or my little beastie as we called it . . . cause I liked him."

"In the second film (REVENGE OF THE CREATURE) we filmed the Creature (Browning) in a fish tank in Florida. We dreamed up a story about the 'little beastie' being captured and put in an oceanarium. When I went down to scout the location needed the oceanarium people showed me this tremendous tank full of sharks, barracuda, Moray Eels and even an Octopus. They were fed by divers going into the tank and feeding them by hand. I looked into the tank and said, could you guys possibly screen off half of the tank with a net and then take out the most



Milicent Patrick applies some final finishing touches to the Gill Man's head piece.

dangerous fish so that I can shoot the Creature inside it? I told them I not only had to get the Creature in the tank, but also my leading man and lady. I said if they took one look at those sharks in there I would never get them in. So they assured me they would, but when I returned with the film company, and we got ready to shoot I saw there was no net. 'Where's the net?' I asked. And they said, 'You don't need a net . . . those fish won't bother your actors . . . they're too well fed.' So I was in a fix, Arnold recalled. How was I going to get my actors to go in the tank?

Now I had a crazy cameraman on that picture . . . he really was nuts. He suggested that I'd better go into the tank with him to demonstrate to the actors that it was completely safe. At

Adams), Dr. Edwin Thompson (Whit Bissell), and Maia try to recover any further remains of the mysterious skeleton.

Upon reaching the campsite, they find the mutilated bodies of Maia's helpers. Little do they suspect that it is the result of a visit by a descendant of the fossilized skeleton they have come in search of.

The Creature keeps the expedition under constant observation from his hiding places in the dense jungle. When riverboat skipper, Lucas (Nestor Paiva) takes members of the



expedition to an eerie, black lagoon, the Creature is not far behind. Drs. Reed and Williams, equipped with aqua lungs, decide to explore the bottom of the lagoon leaving the beautiful Kay behind. Kay is tempted by the cool waters of the Lagoon which will perhaps stay the jungle heat, and goes for a swim. The Creature has by now become enchanted by this lovely unknown being and follows Kay beneath his waters. When he becomes entangled in the boat's underwater net, his presence is discovered though



ALL PHOTOS THIS PAGE • UNIVERSAL 1954

first I protested, but eventually he talked me into it. So I put on a face mask, air tanks, and jumped in. I closed my eyes at first. After a while I opened one eye and there was a damn shark, at least 12 feet long, his mouth open and LOOKING at me. And he was only a yard away, I didn't know what to do. Then he brushed by me and I felt his skin against mine... it was like sandpaper. I shot to the surface then and said, come on in . . . nothing to it! But the amazing thing is that by the third

day, after all of us were used to the sharks that we were actually, believe it or not, kicking them out of the way. The only animal that gave us any trouble was a turtle. It developed a liking for the Creature's costume and kept biting chunks out of it. Finally we had to assign a grip to stay underwater with the sole task of making sure that the turtle didn't bother our Creature," laughed Arnold.

After *THE CREATURE FROM THE BLACK LAGOON* (1954), two sequels were made; *REVENGE OF*

THE CREATURE (1954), and *THE CREATURE WALKS AMONG US* (1956). As was often all too true with sequels in the fifties, the next two Creature films suffered from poor budgets and less care in development and execution.

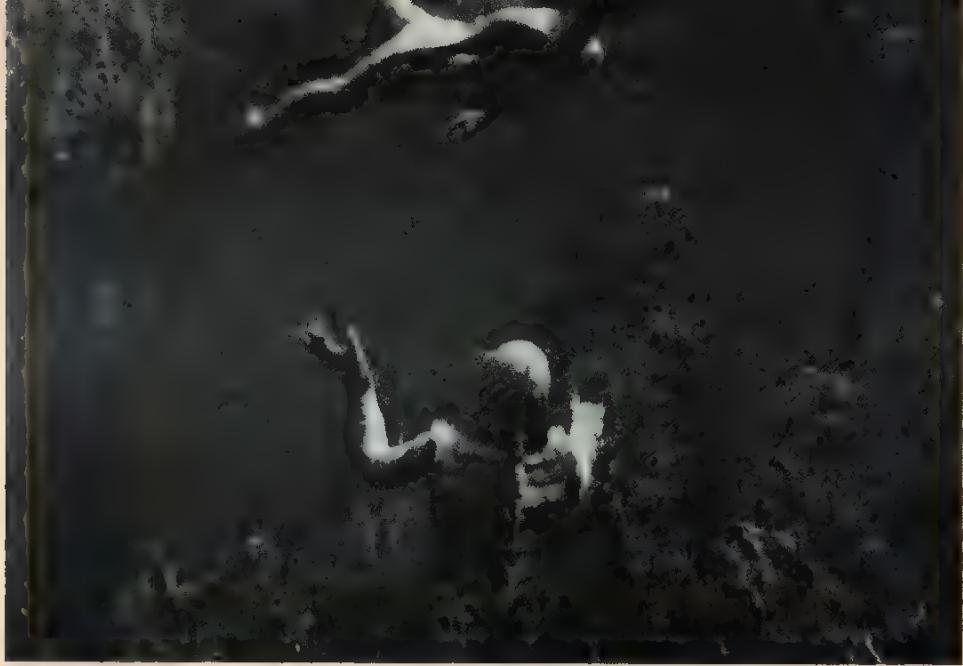
But there is new hope for the continuing saga of the Creature. Plans are underway in Hollywood to remake a new version of *THE CREATURE FROM THE BLACK LAGOON* not in 3-D as in 1954, but in full color. The new gill-man saga is to be direct-

he does break free.

Reed decides to follow the Creature and, hopefully, photograph him; but there's a 'baddie' in every good creature feature, and Williams decides to capture the Creature, dead or alive! Williams succeeds in wounding the Creature, who retaliates by killing a member of the crew. The doctors then agree to use a native poison known as rotonone which produces a temporary paralysis. Thus the Creature is captured by civilized man and placed aboard the boat in an over-sized fish tank.



Photos: bottom left, hysterical with fright, Julie Adams is abducted by the monstrous Gill Man. Middle, Bernie Gozier tries to protect Julie Adams from the Creature. Right, Whit Bissell is mauled in the face by the Creature after it boards the boat.



ed by Evan Kimm, and takes place with due respect in 1956, and is a combination of the stories of the first CREATURE film and its sequel REVENGE OF THE CREATURE. But only time will tell if improvements can be made on that classic version of the original," CREATURE FROM THE BLACK LAGOON." □

Photos: Opposite page, (above left), in an eerie cavern Julie Adams and Richard Carlson face the menacing Gill Man. This age (above), the Creature is wounded with a spear gun in a highly realistic scene.

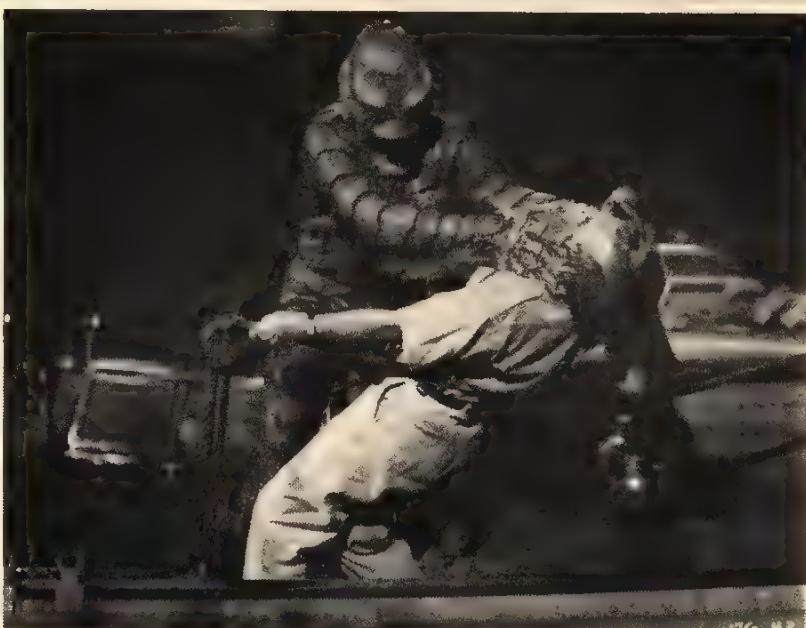
The Creature's massive strength has been, unfortunately, underestimated and he escapes; but not before seriously wounding Dr. Thompson. Reed realizes that the only sensible thing to do at that point is to leave, before someone else is killed. Williams strongly objects, but fortunately is over-ruled. When the river-boat reaches the narrow inlet of the lagoon, they find it suspiciously blocked by an enormous log and their attempt to winch it out of the way is thwarted when the Creature unhooks it. Dr. Reed dives into the

THE CREATURE FROM THE BLACK LAGOON

1954
Black and White
Released in 3-D by Universal-International
Running Time: 79 Minutes
Produced by William Alland
Directed by Jack Arnold, Screenplay by Harry Essex and Arthur Ross—from an original story by Maurice Zimm. Make-Up by Bud Westmore (Gillman designed by Jack Kevan and Milicent Patrick), Creature sculptors by Chris Mueller, Jr. and Bob Hickman. Special Effects Cinematographer: Charles S. Welbourne. Musical Director: Joseph Gershenson.

CAST:

DR. REED.....	Richard Carlson
DR. WILLIAMS.....	Richard Denning
KAY LAWRENCE.....	Julia Adams
DR. THOMPSON.....	Whit Bissell
LUCAS.....	Nestor Paiva
CARL.....	Antonio Moreno
THE CREATURE.....	Ricou Browning (Under-water)
	Ben Chapman (On land)
	Tom Hennesey (On land)



lagoon waters in an attempt to re-hook the winch and Williams tries to keep the Creature at bay.

Williams again wounds the Creature and this time decides to follow him. The Creature and Williams fight and Williams is drowned. The Creature returns for Kay and takes her to his catacombed hiding place. When Reed follows he is cornered by the powerful Creature, but Lucas and Maia arrive just in time to save Reed by mortally wounding the Creature, who sinks to the murky depths of the Black Lagoon. □

Adams from the Creature. Right, Whit Bissell is mauled in the face by the Creature after it boards the boat.

FORBIDDEN

A Timeless Classic

August 1st 1981 will mark the 25th year since the release of MGM's science-fiction film classic FORBIDDEN PLANET in 1956. That's a quarter of a century, and it probably isn't too far off the mark to say that, even after this imposing span of time, in an industry where the average commercial life of a motion-picture is often no more than five years, FORBIDDEN PLANET is still one of the very best science-fiction films ever made. Even in the rather turbulent wake of "STAR WARS", "THE EMPIRE STRIKES BACK", "ALIEN", and "CLOSE ENCOUNTERS OF THE THIRD KIND" (both editions), all enormously successful films, "FORBIDDEN PLANET" continues to fascinate and entertain, despite, or perhaps even because of, its fifties "sci-fi" ambience.

There were, to be sure, plenty of other science-fiction films produced during the fifties, a veritable avalanche of them spawned by such quality pictures as DESTINATION MOON, THE THING, and DAY THE EARTH STOOD STILL. After that auspicious beginning, however, the



science-fiction craze of the fifties bottomed out into a sleazy melange of crude, low-budget pictures hampered by bad acting, indifferent writing and direction, and inept technical effects used to visualize such pinheaded concepts as hordes of giant grasshoppers swarming over Chicago skyscrapers.

Even when they were outstanding fifties science-fiction movies were usually little more than simple variations on the tried-and-true themes expounded by the Gothic horror

films of the thirties and forties, with the antagonist merely arriving from outer space instead of emerging from a grave or a mad scientist's laboratory. No matter what the unintentionally humorous appeal of these films may be today (and it is considerable), it has to be admitted that they certainly didn't do much to enhance the already disreputable science-fiction genre.

If "FORBIDDEN PLANET" didn't exactly reverse this depressing trend,

ON PLANET E

from the Fifties!

Retrospective by ROY KINNARD



Photos: Center, the United Planets Cruiser C-57D prepares to touch down on the barren surface of Altair 4. Below left, the International popularity of *FORBIDDEN PLANET* is proclaimed in multiple languages on this imported poster. Top right, Dr. Morbius' home against its other-worldly surroundings. Below right, Sentries stand guard over their ship by night.

it at least offered some degree of compensation by presenting movie audiences with another, infinitely more respectable side of the science-fiction coin. *FORBIDDEN PLANET* was the first serious feature film to depict the widespread exploration of the deep reaches of space by human beings, a concept that the "STAR TREK" television series and recent motion-picture owe a great deal of their success to. "*FORBIDDEN PLANET*" does have its flaws, of course. The direction, by Fred

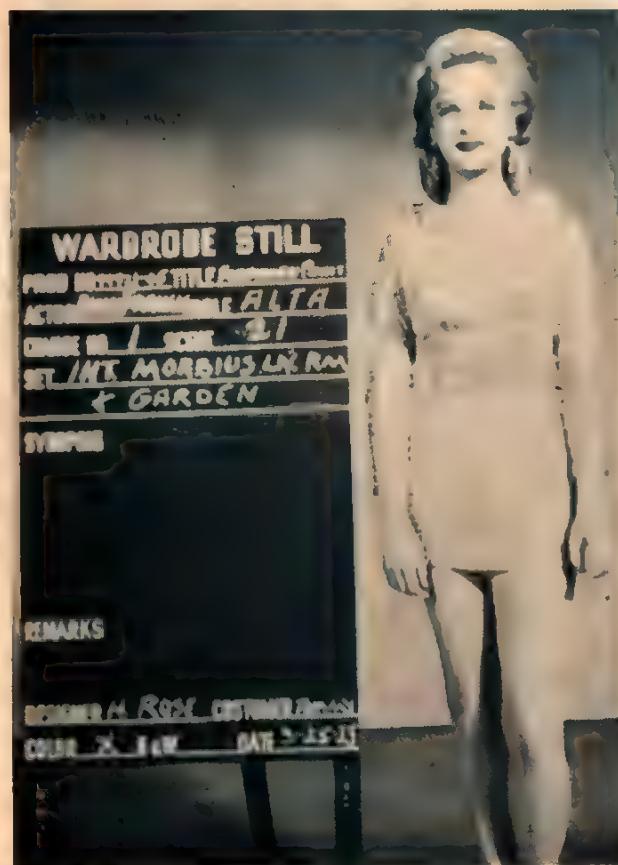
Mcleod Wilcox, is slow-paced and generally uninspired, and the flaccid editing sometimes works against the film; yet the movie is still impressive and remarkable, even today—one doesn't have to make too many allowances for its age.

Undoubtedly, the secret of this continuing appeal lies within the screenplay by Cyril Hume. This script has its faults, the most noticeable of which is the one pitfall that seems to plague nearly all science-fiction films—that is, the gadgets

and machines, in this case Robby the robot in particular, seem to be far more interesting and appealing than any of the human characters. This has been true in almost every film of this type, from "METROPOLIS" in 1926 on down to the present. Despite some shallow characterizations, however, and the intrusive comedy relief in the form of Earl Holliman's bumbling cook, Hume's script, expanded from an original story by Irving Block and Allen Adler, owes much of its depth and



Photos: This page left, Jack Kelly and Leslie Nielsen ham it up with Anne Francis between takes. Below, Leslie Nielsen, Walter Pidgeon and Warren Stevens engage in a down to earth game of checkers in their dressing room during a break in shooting. Opposite page top, Anne Francis introduces a friend to her co-star Robbie the Robot. Middle, the upper skeleton of the C-57D Star Cruiser is visible in this behind the scenes set shot. Bottom, a stage hand rolls in Robbie's upper half in preparation for a take in Morbius' modernistic living room.



texture to the fact that it was based on Shakespeare's play "The Tempest". Shakespeare's magician Prospero, who inhabits an enchanted island with his daughter Miranda, was reincarnated by Hume as Walter Pidgeon's character Morbius, while the demure Miranda became Altaira (Anne Francis). The island, of course, was simply changed to the planet Altair IV, and so on.

FORBIDDEN PLANET, therefore, was not merely just another tired elaboration on previously existing elements from its own genre, but drew its inspiration from a dramatically richer, more classical source. There is, perhaps, a lesson here to be learned for today's purveyors of screen fantasy.

In spite of its high quality, FORBIDDEN PLANET is still frequently dismissed as "small-scale" by the current hordes of science-fiction fans, understandably mesmerized by "Star Wars" and its countless off-shoots—and yet "Forbidden Planet" is the direct linear antecedent of them all, and certainly deserves recognition—why, then, is it often ignored by the very people who should admire and respect it?

It could be argued that the film is out-dated as science-fiction, but if this is true at all, it is true only in the most superficial sense. The greater truth probably lies in the unfortunate fact that films, like apples, oranges, and transistor radios, are, after all, only commercial properties; and if one or two of them just



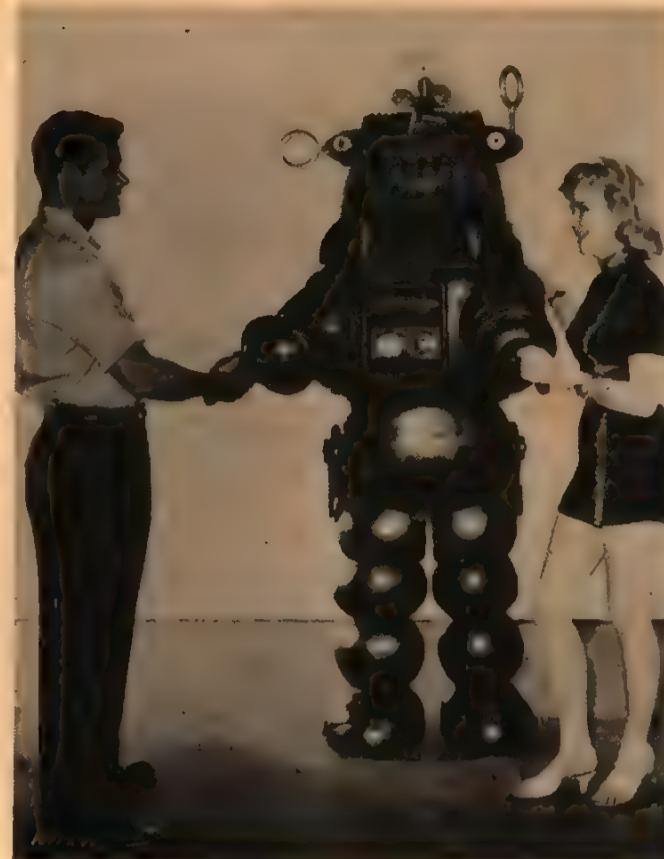
Above: Three unused costume designs from early preproduction designs for FORBIDDEN PLANET.



happens to be a work of art or just simply a solid, enjoyable piece of entertainment, that doesn't really seem to count for much—they are still treated as nothing more than marketable commodities by the studios that own them and the television stations and rental companies that lease them. Practically the entire cinematic history of Hollywood can be glimpsed on television screens across the nation, but good, bad, or pathetic; whether the film happens to be **FORBIDDEN PLANET**, **CITIZEN KANE**, or **ROBOT MONSTER**, the movies are all treated the same—cut, censored, spliced to physical ruin for the insertion of deodorant and dog-food commercials, exiled for eternity to a snowy video graveyard of used-car spots and public service messages.

And **FORBIDDEN PLANET**, perhaps even more so than most other films, is undeniably diminished to a great extent when shown on television or in 16mm prints. In the original 35mm Cinemascope prints, with George J. Folsley's Eastman-color photography seen in fresh vibrant hues with loud theatrical sound, **FORBIDDEN PLANET** holds its own against the modern crop of science-fiction pictures. The special effects, by A. Arnold Gillespie, Warren Newcombe, Irving G. Ries and Joshua Meador, desperately need large-screen projection in order to succeed. It isn't that these effects are bad—simply that they were designed specifically for theatrical projection. The large scenic vistas, for instance, designed by George Gibson in the form of immense painted backdrops, look hopelessly flat and contrived on television. In a theatrical showing, these same backdrops, while still not 100% convincing, are infinitely more impressive, adding an extra dimension of depth to the necessarily studio-bound settings. Virtually the same is true of Disney animator Joshua Meador's unforgettable Id creature—what appears to be merely cartoonish on a television screen is genuinely surrealistic and eerie in a theater, accompanied by a majestic soundtrack.

That soundtrack is one of the most memorable aspects of **FORBIDDEN PLANET**. With its electronic score by Louis and Bebe Barron, this "music" is truly remark-



able; like the robot in Fritz Lang's **METROPOLIS**, it is still futuristic even after the passage of decades, and it simply refuses to be dated.

If, in 1981, "**Forbidden Planet**" teaches us anything across the gulf of the 25 years since its release, it illuminates for us the importance of the writer above all else in the production of quality films. The script for a motion-picture—for any type of motion-picture—is of the highest importance. And if a producer hasn't had the common sense and the foresight to invest in a good solid screenplay, then all the blue screens and motion-control systems in the world aren't going to help him. □



FORBIDDEN FIREARMS

Throughout human history, weapons have played a critical part in man's development as a sentient being. His first stone implements gave him the vital edge he needed to survive. The more advanced his weapons became, the better he could survive, live and invent.

Just as the sword of the Samuri represents the highest evolution of the edged weapon, so does the relatively small hand weapon of the United Planets soldiers seen in **FORBIDDEN PLANET** represent the highest development of their fictional futuristic technology. But also in our own very real future portable atomic devices capable of controlled nuclear disintegration may very well become the ultimate personal defense weapons of tomorrow.

But how, in reality, would such a disintegration weapon function?

In the film, (as in the book), we are

Ultimately Weapons are Markers on Civilizations Road to "Total Instrumentality"

told of neutron beams, the total disintegration of matter, and the energies of 9 billion electron volts. We see packets of blue radiance streaming from energy weapons toward targets like slow tracer bullets, while objects disappear in polychromic flares of light. Using our scientific sense of wonder let us speculate on how this might be accomplished (special effects not included). The neutron, according to physicists, is a particle of matter

composed of two bonded subatomic particles; an electron with a negative charge, and a proton with a positive charge. This pairing is fairly stable, a product of the fierce forces of subatomic bonding (the most powerful of forces, though short ranged—to bind the normally strongly repelling disparate particles together).

But what happens when a neutron breaks up? One electron goes one way, and one proton goes the other way—fast. Also a rather respectable amount of energy is released as heat, or kinetic energy, as sheer radiation. This form of energy release is known scientifically as CHERENKOV radiation, and manifests itself as a blue glow. It may be seen in the firey heart of a nuclear furnace, or the crackling corona of a massive electrical discharge. This glow gives us the crucial clue to the Colt-Vickers



Photos Opposite page: The Id monster attacks the crew of the C-57D. This page left, Jack Kelly poses with the Colt-Vickers Disintegrator Rifle. Right, Warren Stevens aims his Disintegrator pistol at an invisible enemy. Below, the large four "barreled" semi-mobile Disintegrator Cannon.

Disintegrator pistol seen in FORBIDDEN PLANET.

Consider the energy locked up in a packet of pure neutrons, a packet with a measurable mass. Just the energy needed to bind together a mass of high-speed neutrons into a fairly slowly moving bundle is deadly. Enough power must be present, as an artificially augmented field of sub-atomic binding energy, to kill anything living. It must keep the speedy neutrons, which normally travel at a respectable fraction of the speed of light, orbiting in a tight bundle. When it encounters any other mass —be it Krel Metal, or atmosphere—

some of the binding energy is dissipated and some of the neutrons escape, and break down into electron and proton pairs. The more mass, the faster the dissociation. In atmosphere, the process is relatively slow, and makes a blue glow visible where the normally invisible packet of neutrons hides. When it encounters more solid mass —a tree limb, or a lion, more of the packet is dissipated, and much more quickly. The unfortunate target finds itself in the middle of a pocket-sized nuclear flash, its own mass ripped assunder by the blaze of dissociating atomic particles, and its very subatomic binding forces possibly annihilated or at the very least disrupted. The binding energies of that 9 billion electron volts would also assist in tearing the target into subatomic mist.

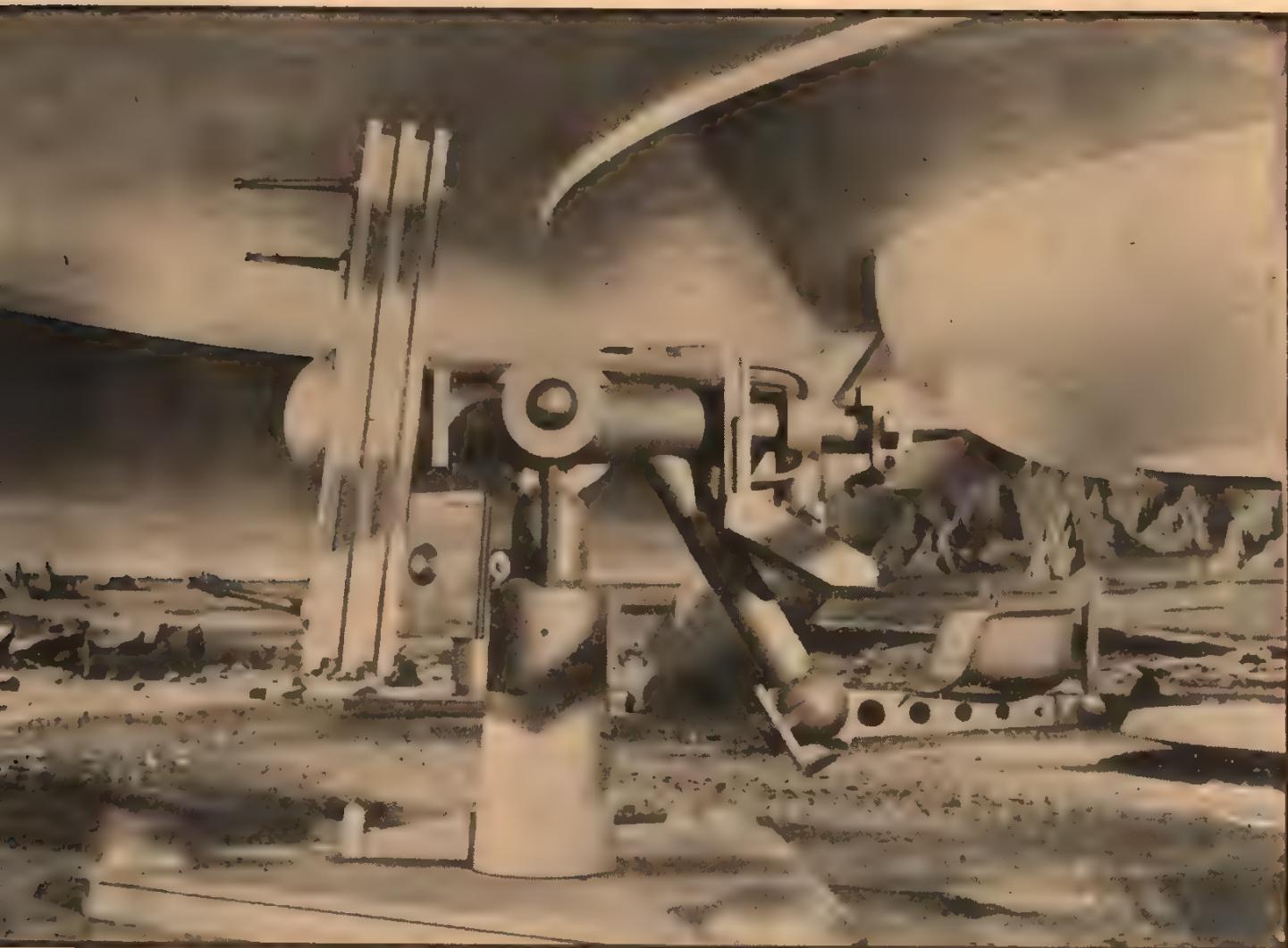
How is such massive energy stored? It must be as incomprehensible to us, today, as a lithium storage cell powering an electro-luminescent panel would be to the paleolithic warrior. Possibly it is similar to the same method of storing that "spacial stress" that



maintains an electrical charge in a contemporary capacitor: a minor warping in the very fabric of space. Or, even more possibly, it may be that clouds of angry neutrons are stored in a cryogenically cooled superconductive magnetic bottle, and allowed to dribble out, guided by the clear crystalline cones and spires of this futuristic weaponry, (as indicated by the actual design of the FORBIDDEN PLANET disintegrator itself).

The Mass of the various weapons seems to have little to do with the size or strength of the nuclear packets: Mass must be relative to the quantity of power held in reserve. The pistol has X amount of power, the rifles have X time 10 times as much power, and the large 4 "barreled" blasters hold much more power, as well as emitting 4 times the packets per second. It would seem that there is a limit to the size of the packet, possible being the point at which the guiding crystals begin to break down on their own.

Ultimately weapons are markers on civilization's road to "total instrumentality." And although the Krel may have abandoned all weapons in their attempt to attain cultural enlightenment, even their final tool turned into a potentially self-destructive weapon. Like it or not, weapons have been with us since mankind's first stirrings of intelligence. And they will be with us far into the future. And perhaps ultimately and unfortunately the cause of our own end . . . □

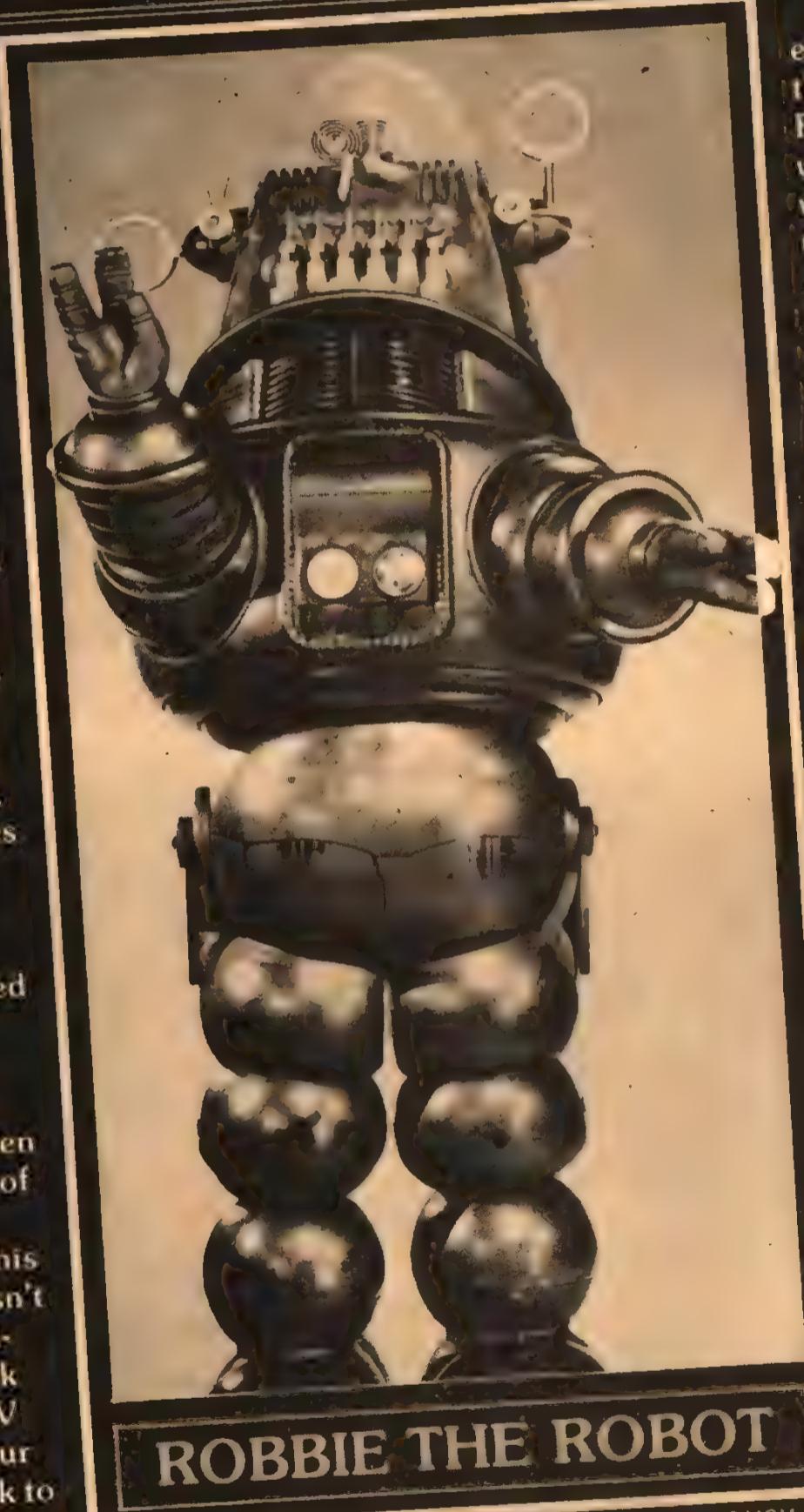


the Forbidden Planet Photo Filmbook

The year was 1956, an exceptionally boring year for all those starry-eyed 12-year-old Space Cadets who haunted the dreary streets and playgrounds of the Eisenhower Era. A misplaced generation of pre-adolescents, they were constantly on the lookout for something special, something extraordinary that could satisfy the emptiness of their eager Space-Age imaginations.

But then something wonderful happened. Something that seemed to make 1956 light up with the enthusiasm and excitement of a dream-come-true.

It started on our old-time TV sets . . . 30 seconds of flashing, fantastic black and white images . . . a saucer-like starship, an amazing glass-domed robot, snappy space soldiers, and romance! Electronic music faded and a wonderfully dramatic voice announced: "Starting Friday at your neighborhood theaters. Don't miss it! Forbidden Planet! The Space Adventure of the Century!" We sat there, spellbound, wondering if all this could really be true. But it wasn't long before the melodic mindlessness of the Lawrence Welk Show once again filled the TV screen to gently brainwash our parents, and transport us back to mundane reality.



So we waited patiently for the end of the week to come, counting the minutes and the hours until Friday finally appeared. Then with a bunch of our best buddies we marched arm in arm down to the local movie-house, excited and expectant, each with seventy-five cents in our pockets . . . fifty for the movie and a quarter for buttered popcorn.

Once inside the theater we scrambled for the choicest seats in the third row, then sat whispering nervously among ourselves as the house lights dimmed. The between-show muzak faded and the great ponderous curtains pulled slowly away from the screen. Only the sound of squeaky curtain pulleys could be heard as the scattered audience of expectant schoolkids shushed themselves into a respectful silence. Suddenly Leo the MGM lion roared out his announcement that the movie was about to begin. We gripped the armrests of our seats, held our breath as the electronic soundtrack tweeted into existence, and widened our eyes as a movie called "Forbidden Planet" zoomed up onto the Cinemascope screen.

And somehow I think we all knew that this was going to be an experience we would never forget.

* MGM 1956

FORBIDDEN PLANET Credits: Produced and released by MGM, August 1st, 1956. Produced by Nicholas Nayfack. Directed by Fred McLeod Wilcox. Screenplay by Cyril Hume, based on an original story by Irving Block and Allen Adler. Photographed by George J. Folsey. Special Effects by A. Arnold Gillespie, Warren Newcombe, Irving G. Ries and Joshua Meador. Music: Louis and Bebe Barron. Cast: Walter Pidgeon, Leslie Nielsen, Anne Francis, Warren Stevens, Richard Anderson, Earl Holliman, Jack Kelly, George Wallace, and Robby the Robot.



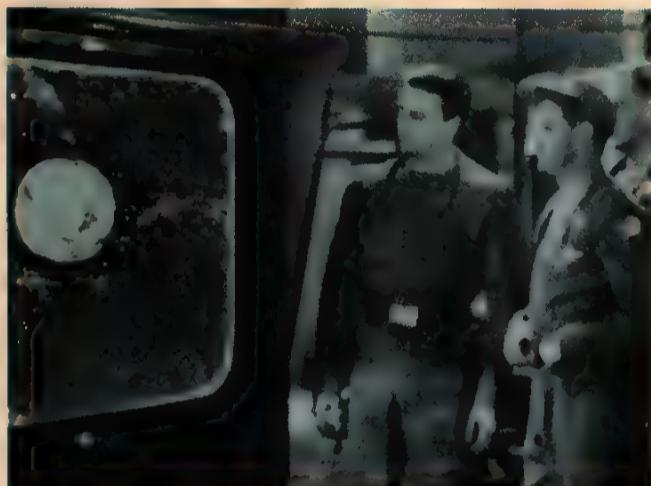
1. The United Planets Cruiser C-57D re-emerges from hyperspace on its mission to search out and rescue the Belerephon expedition.



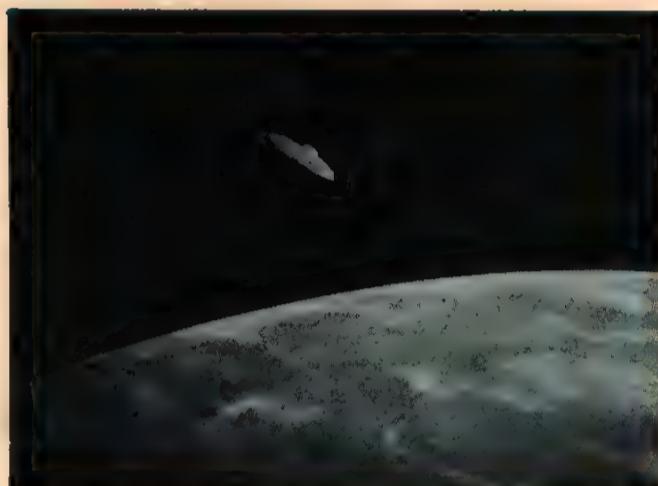
2. Doc Ostrow, Commander Adams and Lt. Farman check their star charts as the C-57D speeds through space towards Altair 4.



3. The sleek saucer-like starship is silhouetted dramatically against the eclipsing orb of a giant red sun as it nears its destination.



4. Commander Adams and other crew members assemble at the video screen to observe a close-up of Altair 4.



5. The C-57D enters into a temporary orbit around Altair 4 as it begins its scanning operations in search of the missing colonists.



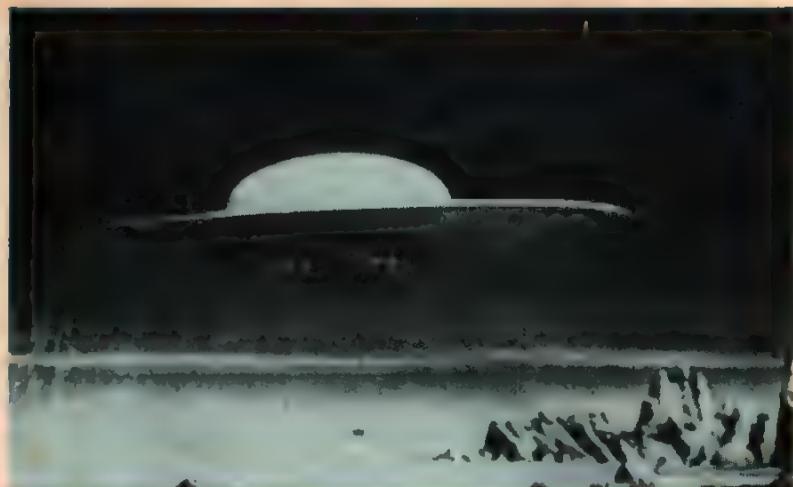
6. Commander Adams takes over the controls of the starship as Lieutenant Farman watches the navigational globe.



7. Audio contact is attempted as the orbiting starcruiser continues its search for the missing Belerephon crew. Suddenly the voice of Dr. Morbius, one of the surviving colonists breaks the silence and admonishes the C-57D to abandon its rescue mission.



8. Lt. Farman, Doc Ostrow and the Commander hover over the communications console, awaiting their landing co-ordinates.



9. The C-57D zooms at a low trajectory across the surface of Altair 4 until it reaches its designated landing site.



10. The crew of the tiny starship clamber quickly down the ship's stairways, eager to get their space-weary feet on solid ground again. But no sooner have they disembarked than an ominous cloud of dust comes speeding toward them in the distance.



11. As the cloud approaches, it slows down and becomes more distinct. It is a vehicle of some sort.



12. The vehicle, however, is more than it seems when the "motor" disengages itself and walks toward them.



13. "My name is Robbie", explains the robot. "I am programmed to take you to my master, Dr. Morbius, follow me."



17. But Morbius does not live alone in his reclusive abode. His beautiful daughter Altara enters the room. He introduces her.



18. Adams is curious as to what happened to the rest of the Belerephon expedition. Morbius explains their mysterious deaths.



19. Morbius offers his visitors lunch and coffee. "My wife died of natural causes many years ago" he continues. "Altara and I live alone."



23. Back at base camp the crew lighten up by playing a practical joke on the ship's cook. The magnetic winch lifts the unsuspecting "Cookie" upside-down in mid-air.



24. Commander Adams discusses the construction of a jury-rigged communications link with Earth using the Klystron Monitor and sheets of lead substitute.



25. Lt. Farman demonstrates biological "stimulation" to Altara.



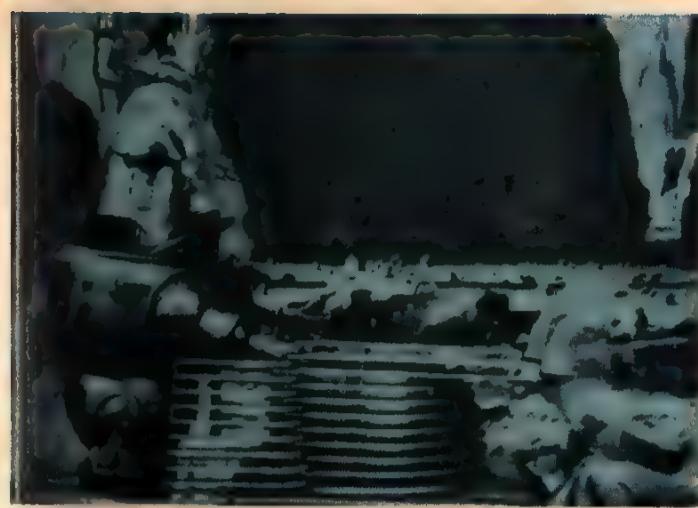
29. At Morbius' home the earthmen discover the doctor's secret office. Resignedly, Morbius introduces them to the mysteries of the Krell.



30. Morbius leads the earthmen deeper into the labyrinth of Krell corridors until they emerge into an amazing laboratory.



31. Seated in the narrow confines of a "tube car" Morbius transports the earthmen deeper into the wonders of the Krell civilization.



14. The robot escorts the captain and his officers to the "sand car" and drives off in a flurry of dust.



15. The futuristic desert abode of Dr. Morbius looms in the distance nestled among the rock formations of Altair 4.



16. Upon arrival Robbie instructs the men to wait until his master returns. Suddenly, a dark figure addresses them. It is Morbius.



20. "The robot is our only companion." "Where did he come from?" asks Adams. "I tinkered him together in my spare time," says Morbius.



21. Lt. Farman makes small talk with Altara, explaining that he is a highly desirable male while Commander Adams is a "space-wolf."



22. Altara introduces the earthmen to a few of her "friends," including a bengal tiger which she summons with a high frequency whistle.



26. That night sentries stand guard outside the C-57D, unaware that an invisible force that has entered the ship and sabotaged equipment.



27. Commander Adams holds discipline on the sentries who "saw nothing," and the sleeping crew member who "thought he had a dream."



28. Chief Quinn shows the sabotaged Klystron Modulator to the disgruntled Captain explaining that it is irreparable.



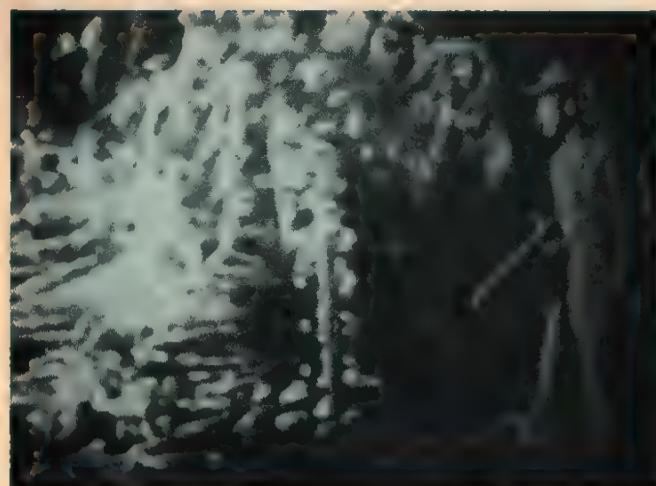
32. "Prepare your minds for a new scale of physical scientific values," announces Morbius. "9,200 thermonuclear reactors in tandem..."



33. "...the harnessed power of an exploding planetary system. For 2,000 centuries these machines have maintained themselves."



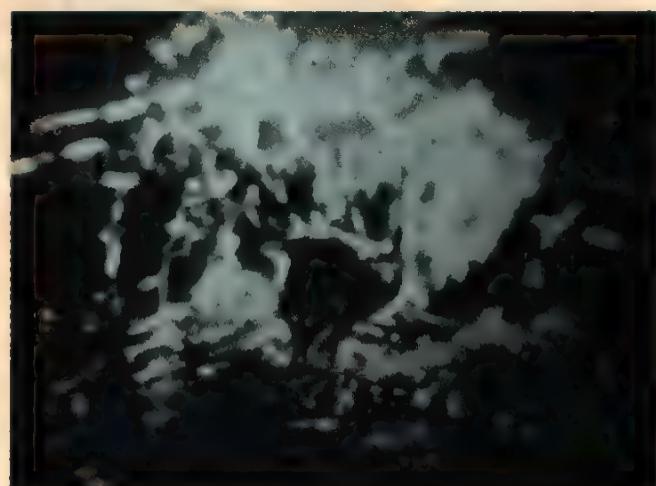
34. While at Morbius' home Adams learns "that Chief" Quinn has been murdered. Doc Ostro displays a cast of the intruder's foot.



35. That night, the ominous shape of the Id Monster once again breaks through the ship's "electric fence."



36. The crew of the C-57D aim their weapons as the invisible monster attacks the ship with nightmare strength.



37. Even though their entire combined firepower is focused on the Id monster, the creature seems to grow stronger.



38. Following them to Morbius' home, the Id monster attacks the humans even as they lock themselves in the safety of the Krell lab.



39. The Id monster burns its way through even the impenetrable Krell metal doorway as it attempts to reach the earthmen.



40. Realizing that the monster is a creation of Morbius' unconscious mind, the Captain forces him to face the truth.



41. Altara pleads with her father to admit that only he has the power to save all of their lives.



42. Realizing the truth, Morbius confronts his self-made nightmare, crying, "I give you up . . . I give you up . . ."



43. Fatally exhausted from his encounter with the Id monster, Morbius instructs Adams to activate the planetary destruct device.



44. In a scene ultimately edited from the film, Commander Adams marries Altara aboard the C57-D.



Altara and the Captain watch from millions of miles away as Altair 4 explodes from the over-loaded Krell atom furnaces.



46. The captain and crew watch while Robbie takes the helm as the starcruiser C57-D returns homeward toward earth.

THE END

KRELLIAN LANGUAGE

Alien Linguistics by TAUNA LE MARBE

When the crew of the United Planets Cruiser, C 57 D, landed on Altair IV in search of survivors of the Bellerophon, they were greeted by a robot named "Robby".

At their first encounter, Robby announced, "If you do not speak English, I am at your disposal with 187 other languages along with their various dialects and sub tongues."

The possibilities of what these languages might have been is intriguing. Especially since Robby was "tinkered" together and programmed by the late Dr. Morbius.

Dr. Edward Morbius arrived on Altair IV, as the linguistics expert aboard the Bellerophon. He spent twenty years on the planet attempting to unravel the complexities of the Krel alphabet, logic and science. He admitted that he had "barely scratched the surface."

The Krel language is recorded in two separate ways, 'Cerebro' and 'Written'.

The first form, 'Cerebro', was in fact a micro-wave recording process. It was accomplished by mnemono-verbal transmission-or the transmitting by instant memory-wave. In this was a direct recording of any experience could be stored in the 'memorizer' banks. This instrument is denoted in the more ancient form of 'Written' Krel by symbols which would translate approximately as "The Gateway."



Unfortunately when Altair IV was destroyed, the sum-total of all past Krel knowledge recorded on the 'memorizer' was destroyed.

The second form, 'Written' Krel language, was actually an etching process done with a 'stylis' on strange yellow-grey metallic sheets with the aid of a geometric 'rule'. The hieroglyphic letters and figures were in precise measurements of length, width, and depth. All of these characters appear to be very black.

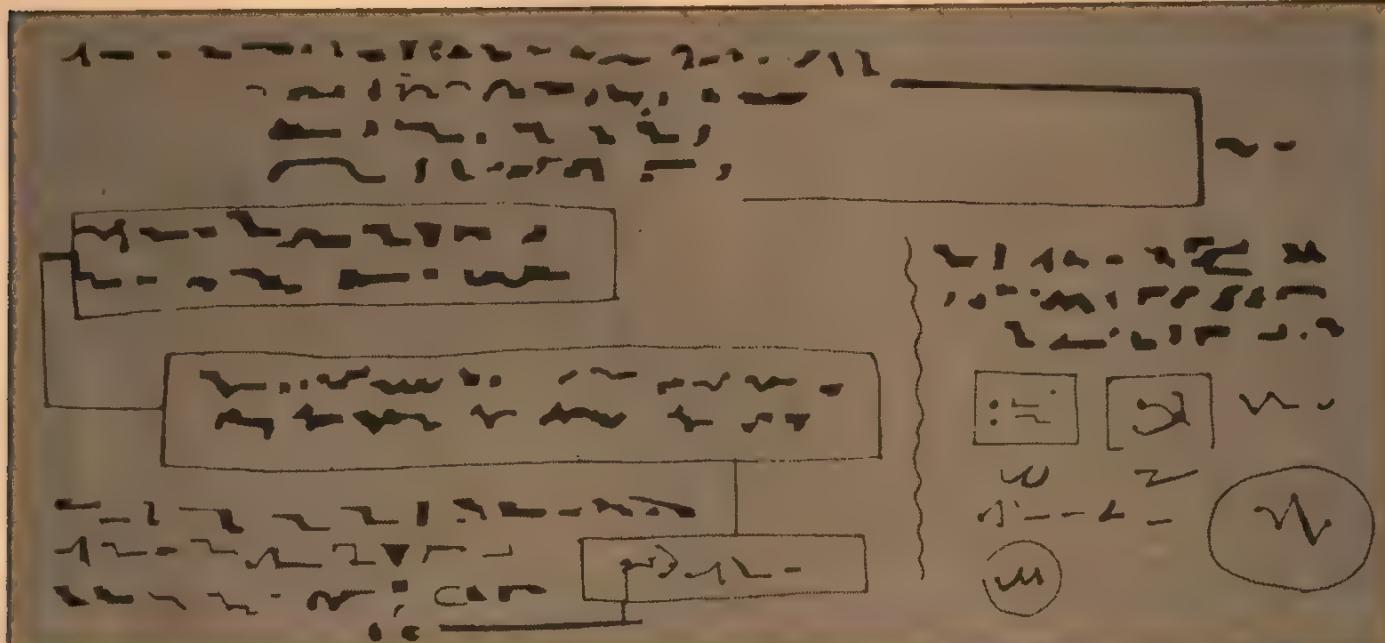
One of the greatest difficulties in translating the 'Written' Krel is due to the vast Krel Alphabet. The writing resembles certain forms of Earth writing: Arabic Kufic and Gliding Kufic, and Egyptian

Demotic and Hieroglyphic.

However, in Krel, letters, words, and phrases are put together in a system of shorthand (not unlike Greg), where the meaning not only depends on the pattern of symbols used but on the precise geometric measurements and depth of each stroke as well. Krel reads from bottom to top-right to left-left to right-right to left-and so on.

The illustrated sheet appears to be a theorem. The simple characters are notations to a geometric diagram. While we have only been able to translate fragments of this one existing sample of Krel 'Writing', we believe it to be the Theory of Unified Field which Dr. Einstein strove so hard to uncover.

Below are those few fragments.



	Nu-nu (name of Krel scientist)
	Multiplication of information (the boxed equations run simultaneously and in unison)
	The Gateway (the 'memorizer')
	Phrase Emphasizer
	Mu-M (magnetic field)
	gravitation
	Meson forces
	determinative (pertaining to or belonging to a specific group)
	that separates or distinguishes a combining shorter form

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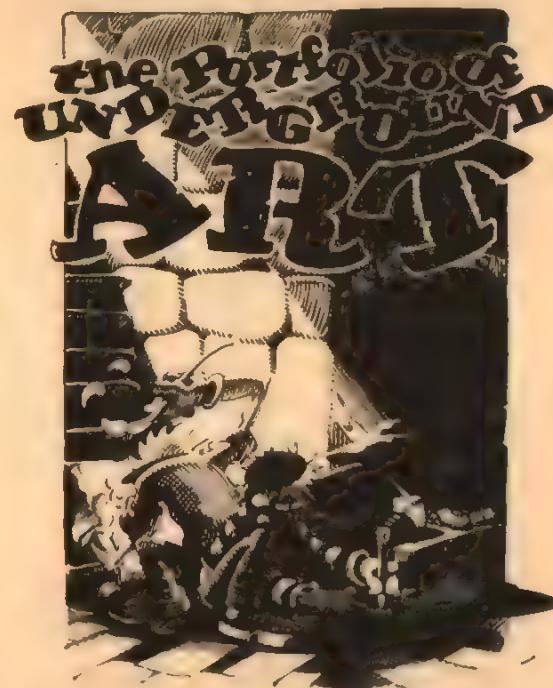
Dragon Slayers — William Stout.

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A Fatal Beauty — Richard Hescox.

As the title suggests, this exotic portfolio features fantasy women that are breathtakingly beautiful and at the same time as dangerous as a razor-sharp dagger. Hescox has executed the paintings in black-and-white acrylic washes, producing a wide variety of subtle tones. This portfolio will be released by Schanes & Schanes in May of 1980. It consists of six black-and-white plates on heavy art stock. A Fatal Beauty is a signed and numbered limited-edition of 1,200 copies. This is Richard Hescox's finest work to date, and this portfolio is something that no collector of fantasy art will want to be without. An outstanding release. Packaged in an illustrated folder which features a biographical profile of the artist. Published by Schanes & Schanes. \$15.00 + \$1.75 postage and handling.



The Portfolio Of Underground Art.

A MAJOR PUBLISHING EVENT! The Portfolio Of Underground Art consists of 13 black-and-white plates by 13 of the most famous and popular artists in the history of underground comix: Rick Griffin, Spain Rodriguez, Rory Hayes, Jack Jaxon, Larry Todd, Robert Williams, Greg Irons, Gary Hallgren, Dan O'Neill, Guy Colwell, Rand Holmes, S. Clay Wilson and Robert Crumb. Each plate is hand-signed and numbered by the artist. This deluxe package features a cover by Rick Griffin.

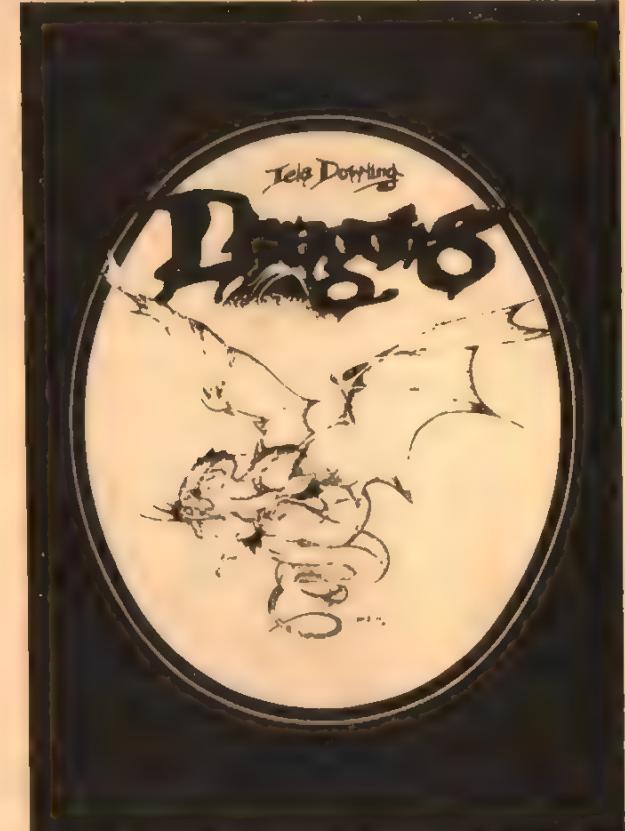
The Portfolio Of Underground Art is sure to be the best investment of 1980. Each page measures 11½" x 16" and is printed on 80 lb. white linen stock. Each of the artists has contributed a new piece, each a prime example of the artist's very best, most detailed work. Published by Schanes & Schanes.

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Erotic Visions — Jean Braley.

Schanes & Schanes is most proud to present a new direction for the portfolio collector. Jean Braley is a professional print maker who resides in Del Mar, California. This is her premiere portfolio, *Erotic Visions*. It includes seven beautifully executed pencil drawings of stunning women, in an illustrated folder. The portfolio, with illustrated folder, is limited to 500 signed and numbered copies. Esthetic quality first, erotica second, is that hierachial "must" which differentiates pornographic tastelessness from erotic art for art's sake. \$20.00 + \$1.75 postage and handling.



Lela Dowling's Dragons.

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Six Full Color Plates
Illustrated by Frank Cirocco

Land Of Shadows — Frank Cirocco.

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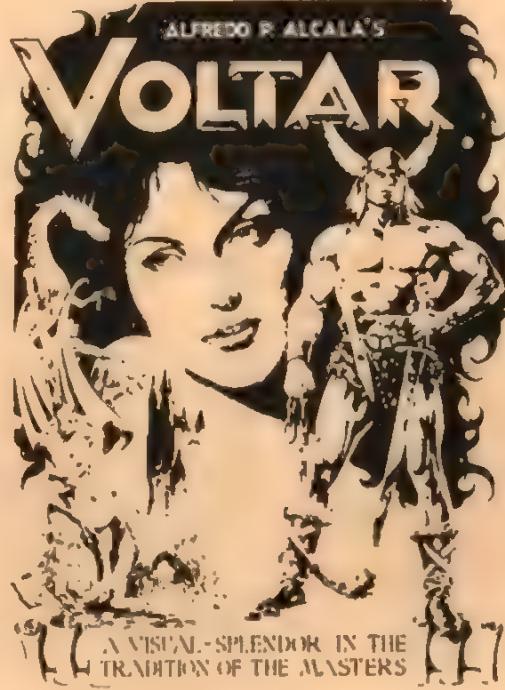
Watch for Cirocco's second portfolio for Schanes & Schanes later this year.



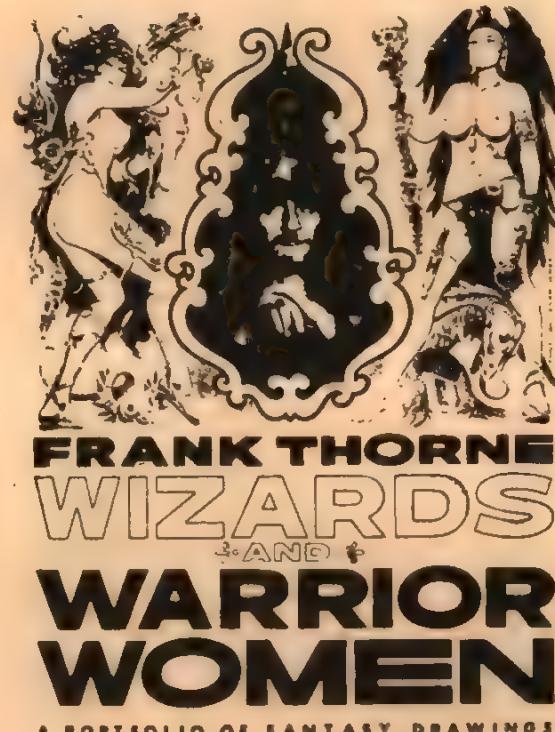
Men, Maiden And Myths — Nestor Redondo.
Nestor Redondo's artwork has been an inspiration to artists and fans throughout the world. In **Men, Maiden And Myths**, his first limited-edition portfolio, his fluid and sensuous line-work illuminates the classic figures of world mythology. Each lush plate pulses with the mystery of ancient civilizations, yet remains a prime example of contemporary fantasy illustration. This portfolio has been printed on fine linen stock and contains six 11½" x 16" black-and-white plates and a handsomely illustrated folder. A hand-signed and numbered edition of 1,000. \$12.00 + \$1.75 postage and handling.



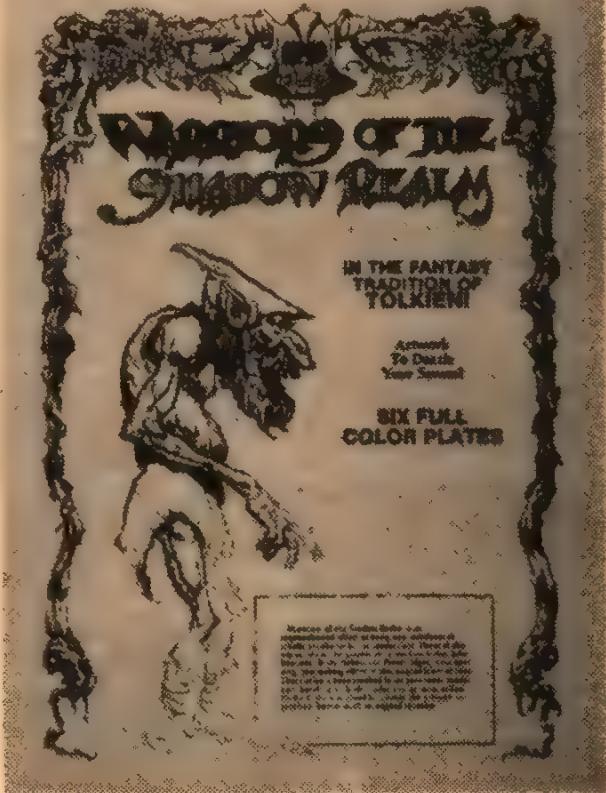
Strange — Marshall Rogers.
Marshall Rogers' brilliant artwork has won him a legion of fans. In **Strange**, his premiere portfolio effort, Rogers' fertile imagination has developed new characters especially for this folio. We follow them through detailed cityscapes of a strange world. The mood is of mystery and adventure rendered in the unique Rogers style. Each 11½" x 16" plate is printed on fine linen stock, using the duo-tone process. A signed and numbered edition of 1,200. \$15.00 + \$1.75 postage and handling.



Voltar — Alfredo Alcala.
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*These weapons are replicas and are not functioning weapons. They are constructed out of local materials as specified by Time Travel Commission Act 6795.



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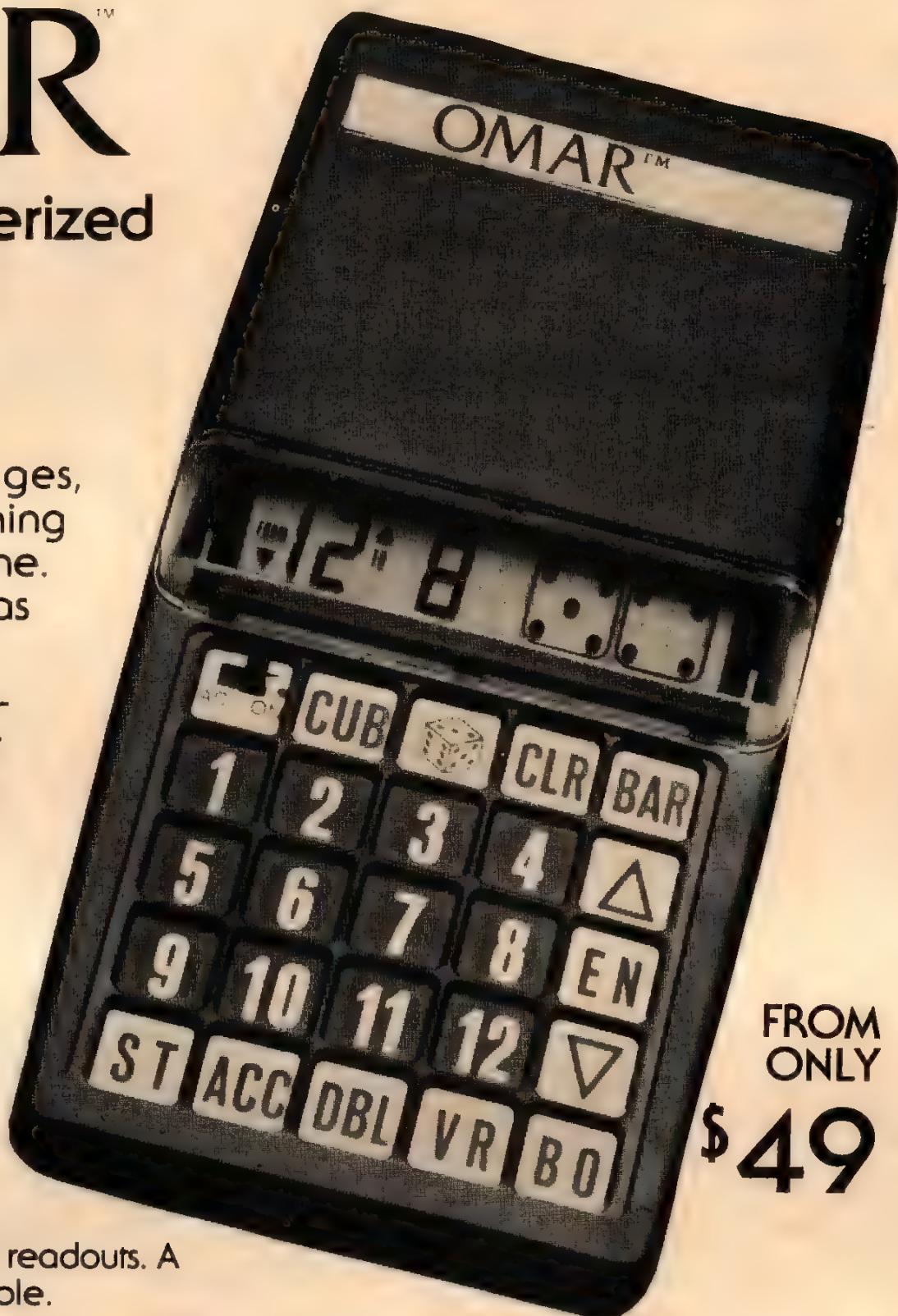
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THE STAR WARS

STAR SLUG

REPORT OF THE
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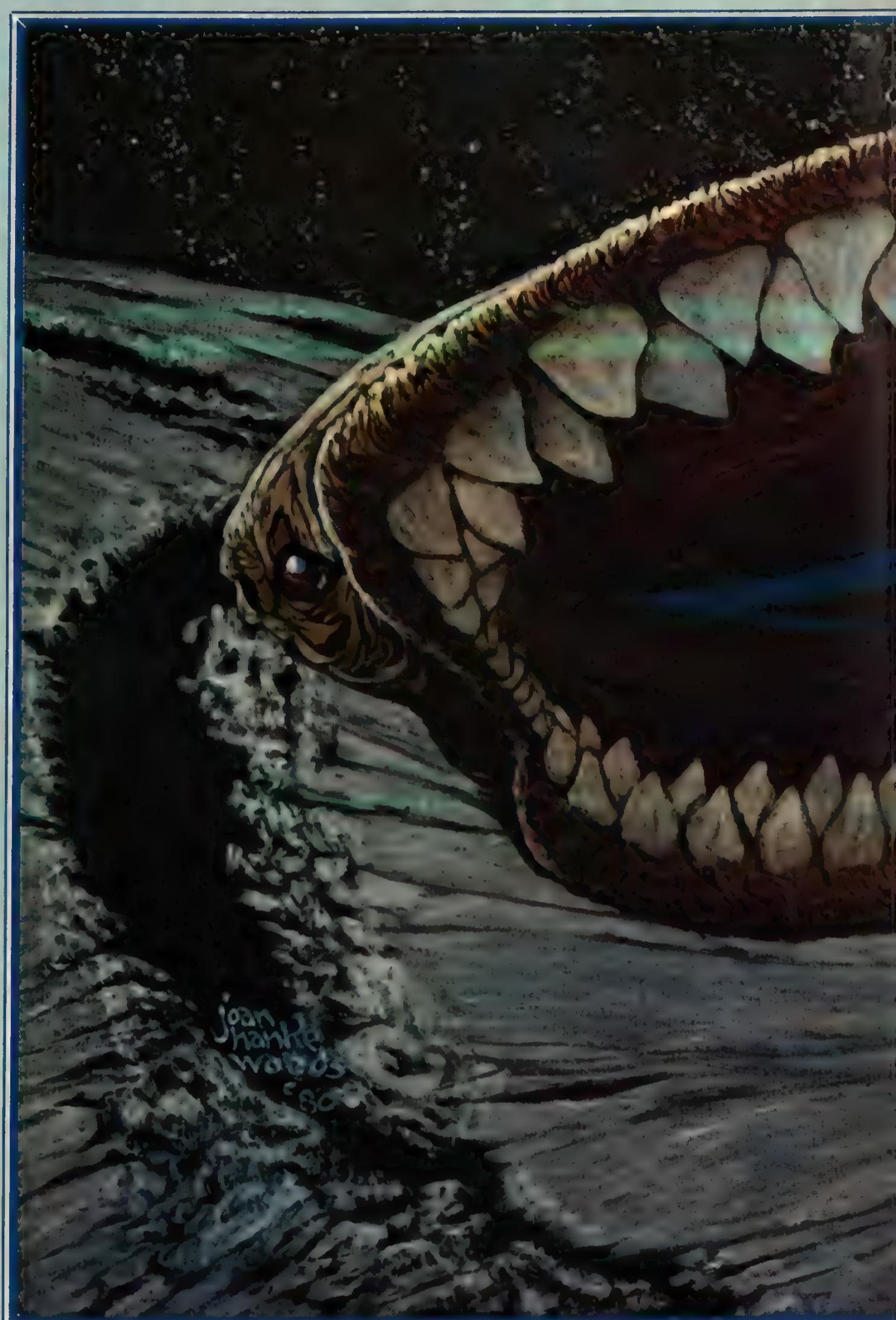
TO:
HIS HONOUR
DARTH,
LORD VADER
OF THE SITH

FROM:
ASTROSURGEON
GENERAL,
DARKTOWER

SUBJECT:
STARSLUG
PHYSIOLOGY

LORD VADER:

As per your request the Office of the Astrosurgeon General has made an initial analysis of the creature hereafter designated as the "STAR-SLUG". We did encounter certain difficulties in securing the specimen, as it seems to have eaten several of our new T.I.E. attack craft, two older fighters, one attack launch of the Klaatu class, 300 stormtroopers, and dissolved a noticeable part

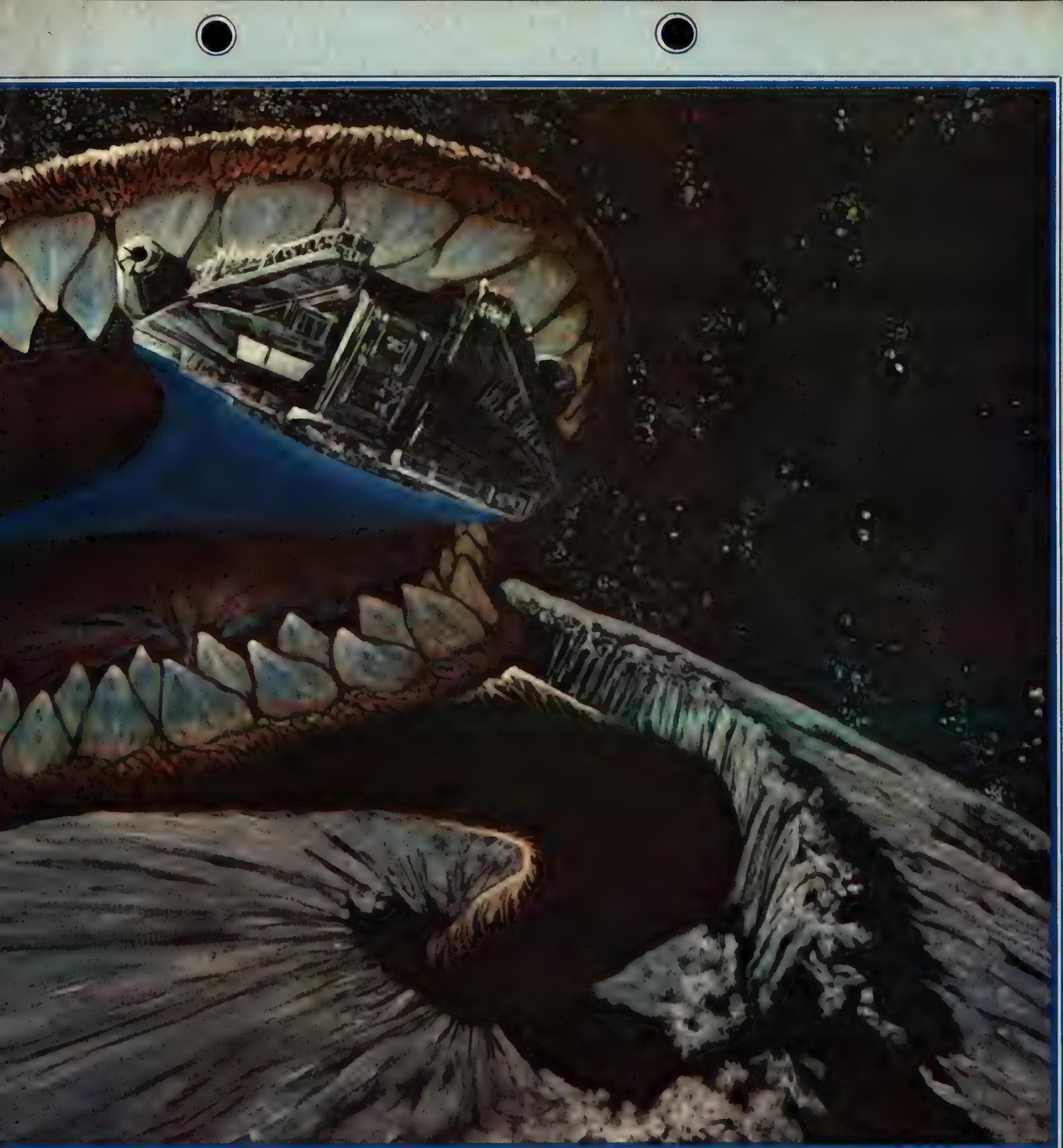


of the Star Destroyer Entor (CVS 1049). It was finally subdued with the application of several small tactical nuclear devices, which it had ingested along with the Launch carrying them.

INITIAL FINDINGS: The Starslug is a silicaceous life form reproducing—if at all—by asexual budding. Its digestive processes incorporate both che-

mical breakdown and nuclear synthesis. Sensoria include thermal tropistic actuators and primitive electromagnetic distance and ranging organs. Intellectual centers are concentrated in the anterior portion of the "slug" (if such minor concentrations of ganglia may be termed 'intellectual centers')—with a few hundred thousand minor ganglia spaced more or less at random throughout the body.

Life Science by



CLYDE JONES

IN DETAIL:

The Starslug is composed of compounds of silicon fluoride and halfnium sulfate, with admixtures of tantalum hydride and lithium oxides in small amounts. The outer flexible hide matrix of saphire-like silicon crystals held in a flexible bounding layer of hydrides and hydrates of ortho-silicon, with curious linear formations of silicates and halfnium compounds that

apparently act in the stead of muscle tissue. The tantalum and lithium compounds seem to form dendritic rivulations and linear incursions of filamentous matter that conduct electrical currents and modulate them. It is the belief of this office that these linear filaments form nerves and interactive matrices that act as ganglia or minor nerve and brain clusters. It may be noted that the conduction speed of

these mineral-based nerves, acting with electrical impulses, rather than our own electrochemical processes, allows the Starslug to react to stimuli with appalling and devastating speed. The response time of these solid-state nerves compare with ours thusly: in the time it takes a human neuron to conduct a signal one meter, the starslug's system transmits a signal 12,000 meters. Thus the response or reflex time of the



Lorne Peterson, model shop supervisor, working on slug mouth set.



Effects cameraman, Ken Ralston, lines up "Flex" motion control camera shot inside a space slug set.

slug's nervous system is negligible. This tends to explain the speed with which it was able to follow and devour starcraft.

The muscles of the creature also provide some interesting data. They appear to form miniature linear nuclear reactors that change molecular structure with amazing speed upon being stimulated. They also may be seen to give off considerable nuclear radiation when operating. This use of fusion products and processes gives the relatively small muscle cells tremendous leverage. They also give off large quantities of light when contracting to their fullest extent. It appears to be concentrated Cherenkov radiation. This leads to another interesting property. When shocked massively,

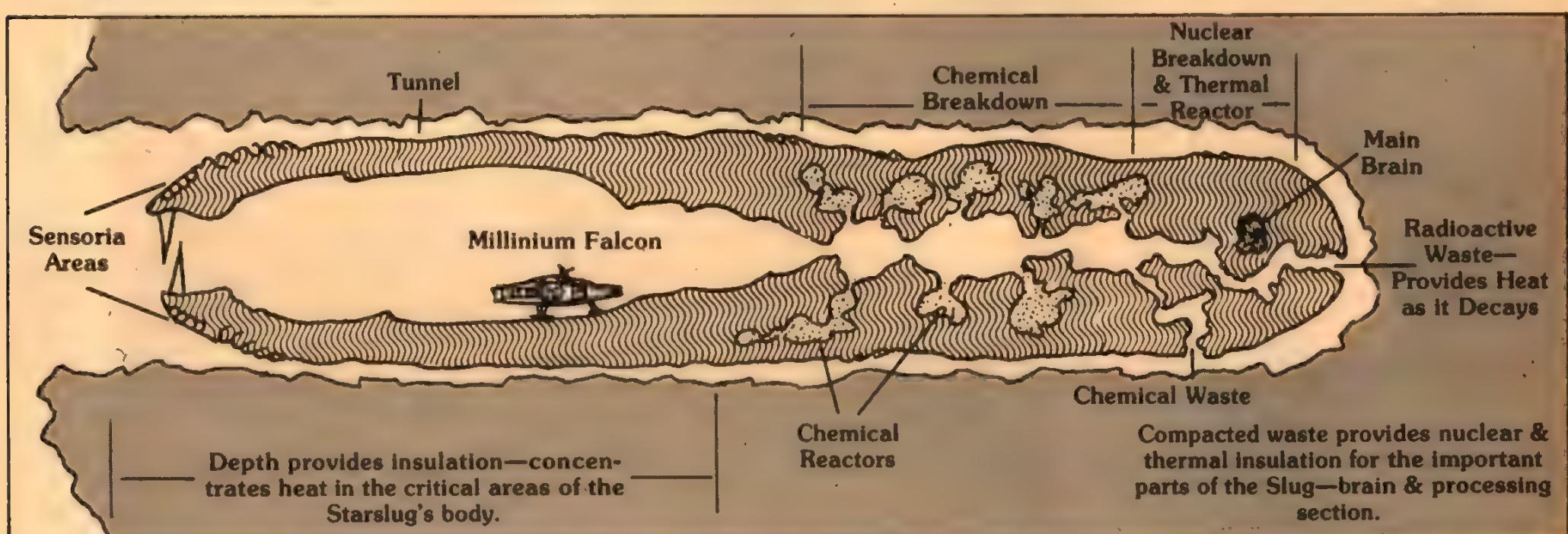
MAYBE and IF/THEN junctions which are later arranged into more complex data-sorting functions. These manage data much as a computer of our own devising does.

The senses are concentrated in the 'Head' region of the starslug and composed of organic thermocouple and amplifier modules, together with self-contained mini-radar elements. These latter generate a pulse of coherent electromagnetic radiation and transmit it outward, then listen for a return echo. The total effect of a million or so of these non-directional elements is the duplication in terms of radar-operation of the function of the compound eye of an insect. It lacks finesse and precision, but it may be seen to work.

The Starslug seems to operate on a

cesses, they are vented back out the 'throat' providing an atmosphere (of sorts) for parasites lining its digestive tract. Mynocs were found to be foremost among these parasites, living as they do on both organic substances (silicon based) and electrical energy. Thus, a parasite that was thought to only feed on man-made devices is found to have a very organic host.

The 'mouth' of the beast provides a surprise. While the motile abilities of the creature are fantastic considering the size of the beast, the mouth moves slowly. This may be explained by the observation that the mouth is primarily an adjustable trap to retain mineral objects the starslug had targeted and surrounded. It need only move slowly, as its 'prey' will not try to escape.



and forced into maximal contraction, the quantities of light given off tend to make the outer integument LASE. The Starslug is thus capable of giving off an appalling amount of coherent light from the saphire crystals, which is channelled by the semi-transparent (to those frequencies, at least) skin in a manner to form a massive LASER cutting beam. This is the manner in which the starslug digs—or drills—its home.

The brain nodules range from one micron to a maximum of one centimeter in diameter and are composed of micro-circuit elements suspiciously like the ancient 'transistors' once used for novelty items and small radios. These are hierarchically arranged in arrays and planiforms interconnected by pseudo-organic filaments and webs in such a manner as to form formidable solidstate computer element arrays: each minute fleck of tantalum hydride on a saphire substrate acts as one amplifying or current controlling element. An array of these elements form logic circuits—AND, OR, NAND, NOR,

sort of combination chemical reactions and nuclear processes. Minerals in the form of asteroids (or ships) are taken in by the 'mouth', passed to the chemical vats in the mid-section, and then to the gaseous diffusion/osmosis diffraction apparatus in the posterior end of the creature. Radioactives are concentrated here and (aided by the nuclear and thermal shielding of the rock burrow) combine to provide heat and auxilliary radiation to catalyze chemical reactions. The heat also acts in organic thermocouples to provide copious amounts of electricity to operate the computer neural network, and the smelter processed of the first stomach. Waste products are simply expelled from the anterior end of the starslug where they plate the inside of the burrow enhancing the chemical and nuclear shielding.

The presence of fairly intense chemical reactions leads to the breakdown of oxides and chlorides in the minerals taken in for processing, and as these are not used in the beast's life pro-

CONCLUSIONS:

The starslug is a wealth of minerals and refined radioactives. Its neural network represents a treasure of pre-built logic modules for potential computer application. Tamed starslugs may be used to produce custom-tailored logic modules or whole computers (conjecture allows that this may have been the origin of the starslug: a living computer factory).

The only great problem is keeping them of a size to be handled. The specimen examined is a bit too wealthy—and dangerous—to attempt to utilize.

ADENNUM: Lord Vader, I thank you for your kind words, regarding my work on board the Executor, but must respectfully decline your too kind offer to promote me to the rank of admiral. I have far too little experience as a line officer, Oh. You insist. Well . . .

I respectfully conclude:
Admiral Darktower,
EXECUTOR, commanding.

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Four new limited edition prints by:
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A Rose For Ecclesiastes — Lela Dowling. A beautifully-intertwined border frames a rose melded with a woman. This handsome, full-color print is matted and ready for framing; or display as is. It is hand-signed by the artist in a limited-edition of 1,000 numbered copies. \$10.00



Smug The Dragon — Ken Macklin. A lazily smoking, whimsical dragon lounges amid his booty and jewels; dreaming dragon dreams. Same professional matting, a signed and numbered edition of 1,000. \$10.00

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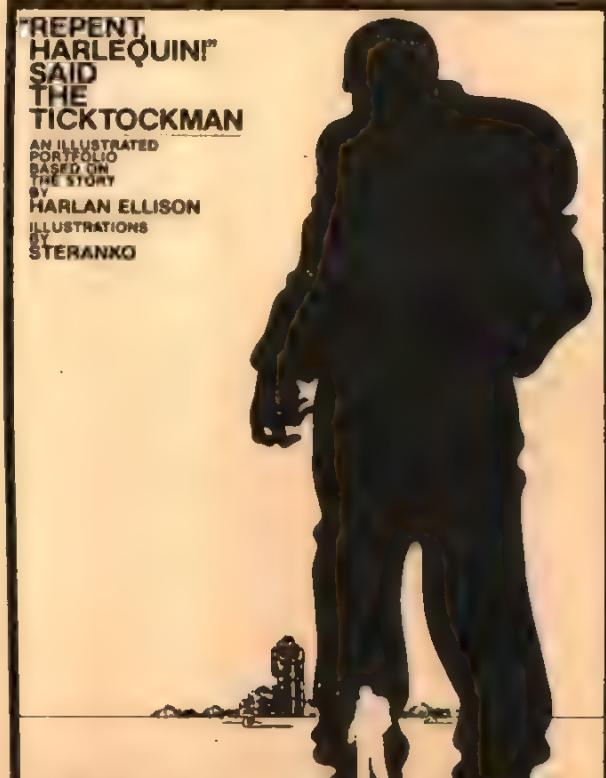
NEAL ADAMS Set B — The second four plates for the set, each is rich color on coated stock. Illustrated envelope. Unsigned. \$8.00

NIGHT-CAP — Mike Ploog.

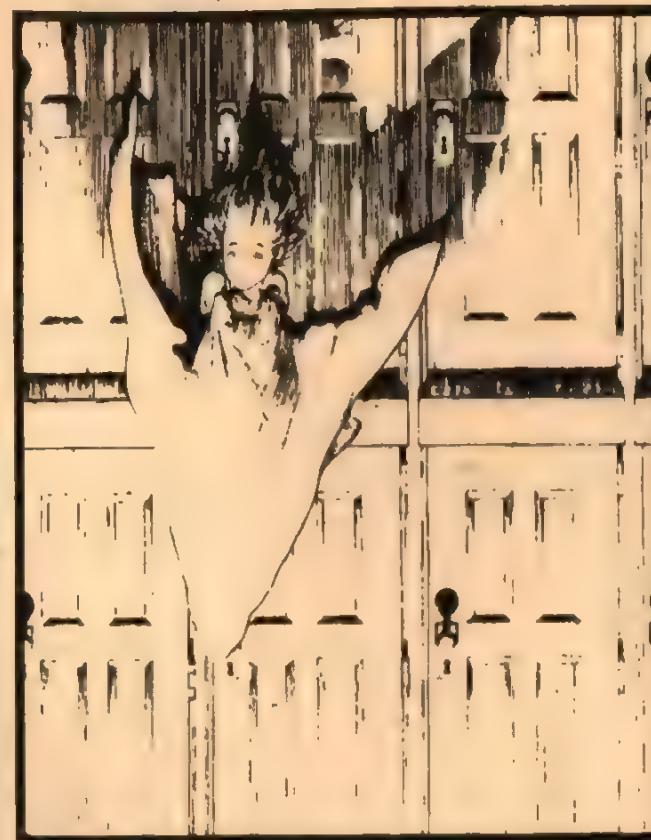
The word Night-Cap sets a dark and gloomy atmosphere in its somber and melancholy overtones. Mike Ploog deftly blends surreal fantasy with gothic horror in this special collection of seven illustrations. This portfolio, published in 1976, is now out of print and supply is very limited. Signed and numbered edition of 1,000. \$20.00



"Repent, Harlequin!" Said The Ticktockman — illustrated by Steranko. A signed, numbered and limited portfolio on linen stock in a deluxe board cover—fantasy art based on Ellison's most famous story—"Repent Harlequin!" Said The Ticktockman is one of the most beloved stories in science fiction history. 12" x 16" portfolio. Six prints and illustrated cover. \$15.00



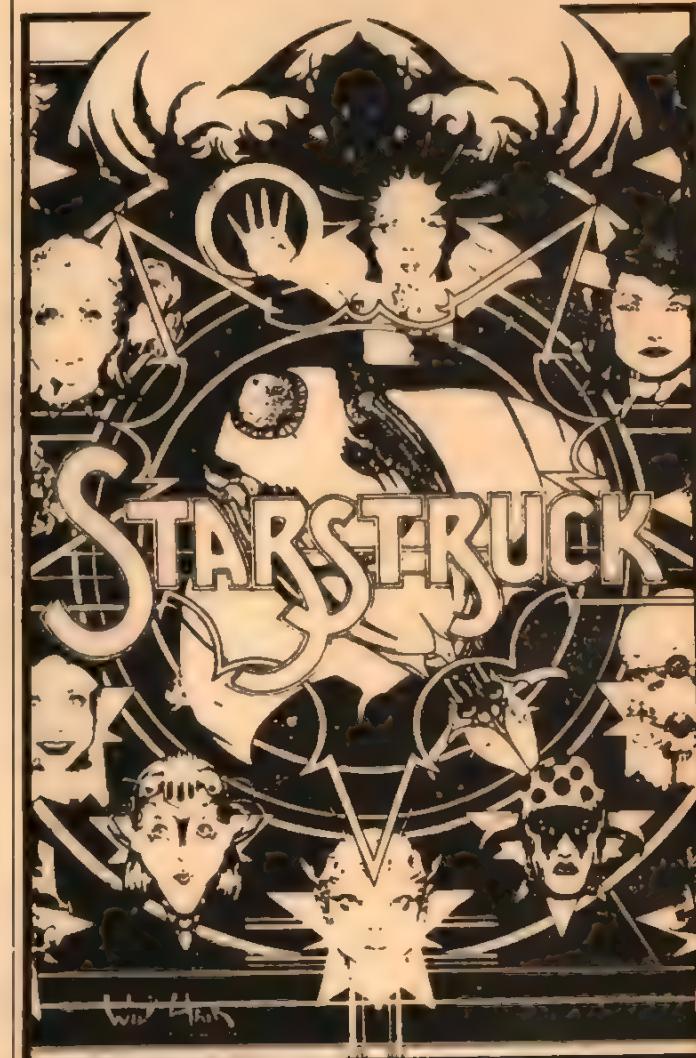
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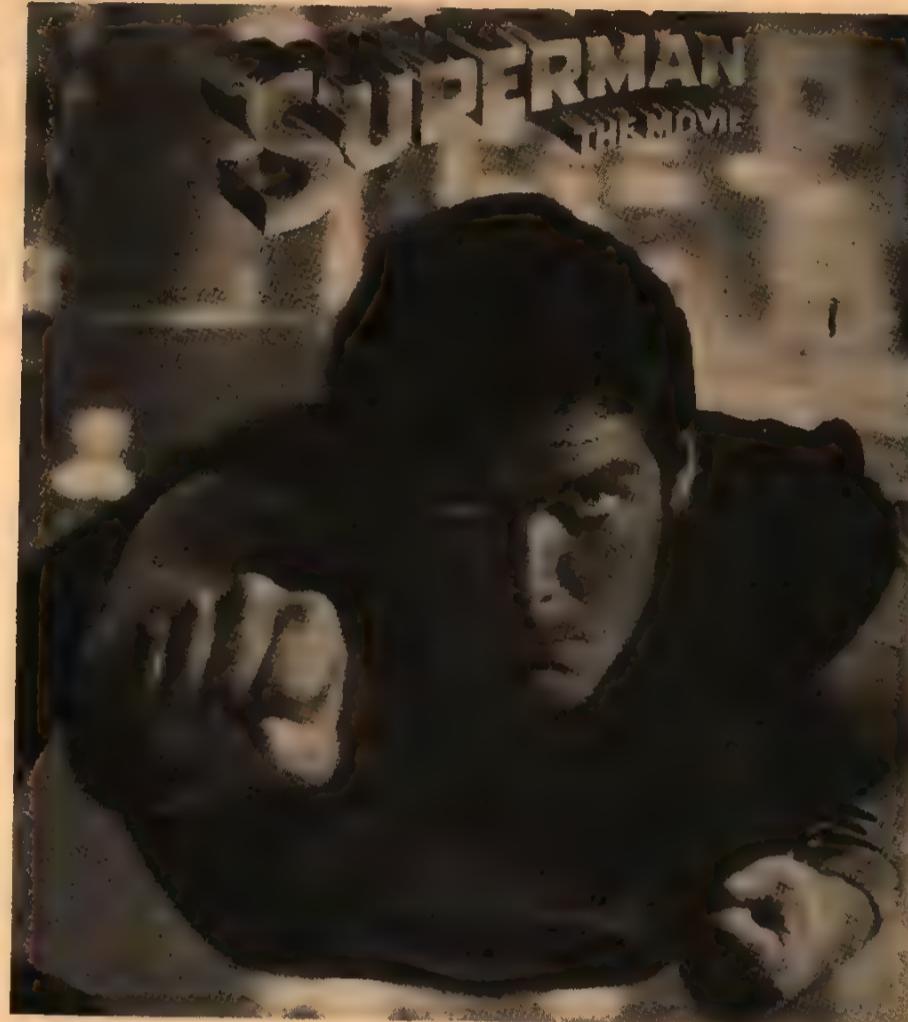
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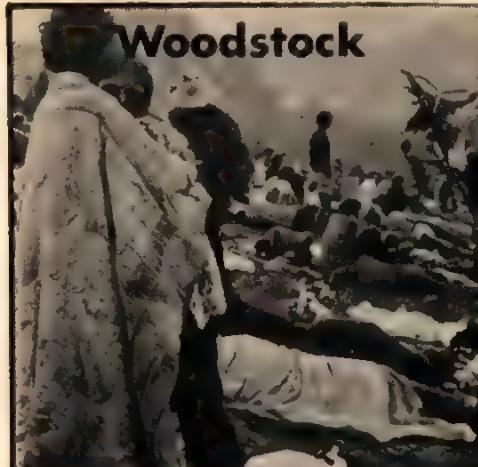
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Article by BLAKE MITCHEL AND JAMES FERGUSON

Nostalgia Flashback

With the re-emergence of such hero's as "Superman" and "Buck Rogers" it was only a matter of time before the grand-daddy of all those high flyers reappeared on the scene. At the ripe old age of forty-six Flash Gordon is once more taking to the ether to protect the Flag, apple pie and good old mother Earth.

Flash Gordon first appeared as a newspaper strip in 1934. Flash was the brain child of Alex Raymond, a combat artist in the South

Pacific. Flash Gordon had no magical powers to help him out of tight corners but he was tough, fearless, unfailingly chivalrous, had lightning fast reflexes and he was always on Our side.

Starting in 1936 veteran American actor Buster Crabbe, former swimming Olympic champion and a screen "Tarzan" was chosen to help spread the good word in three long running "Flash Gordon" cinema serials.

When the Russians put their first

satellite into orbit in 1957 many American editors seriously suggested the Pentagon should have listened to Flash. After all it was he who predicted the event a good six years earlier. Buster Crabbe quips, "Back in '69' when I saw Armstrong and Aldrin land on the moon, I decided that was the end of old Flash. But now I really don't know." In the light of recent events Crabbe adds "What's all the fuss about landing on Mars. I did it forty years ago with Doctor Zarkov and

Yes! FLASH GORDON is Back Again! This Time Bringing More Than His Share of Swashbuckling Interplanetary Adventure to the Giant Silver Screen.

Photos: Opposite page. Ming the Merciless, played by Max Von Sydow, gestures menacingly. This page, Professor Zarkov is about to be subjected to Ming's "Brain Drain Machine" while Flash and Dale (standing in doorway at far right) plan his rescue.



ALL PHOTOS • FAMOUS FILMS B.V. 1980

that lovely girl Dale Arden."

Since 1951 the "Flash Gordon" strip has been written and drawn by Dan Barry, a highly skilled comic craftsman and accomplished painter. Flash is a leading character in the King Features Syndicate stable. Flash himself is the most enduring and popular of science-fiction comic strip heroes and reaches 300 newspapers on six continents in 11 languages with a built-in daily audience of some 40 MILLION fans.

So much for what "Flash Gordon" was now let's take a look at what's happening to him today. After almost a year of preliminary research and intensive preparation, Dino De Laurentiis' production of FLASH GORDON started shooting in England on Monday, August 6, 1979. After having completed six months of principal photography, with simultaneous specialized optical, model and physical effects filming, this newest version of the FLASH GOR-

DON saga is being released throughout the world in December 1980.

The Plot

But what about the story? Will there be any new screen play surprises there? Unexpected changes from the traditional concepts? Contemporary up-dates and re-writes for the sake of "modernization?"

According to production notes, the story line is as follows:

"Another fine morning on the

American Eastern Seaboard. Well almost . . . suddenly there is no Sun! Strange energy waves have pulled the Moon twelve degrees out of orbit triggering a total solar eclipse thus making Dr. Hans Zarkov, discredited NASA nuclear scientist, a prophet in his own time. His makeshift computers have predicted that there are barely 10 days left before the Moon crashes into the Earth, utterly destroying it.

Believing that the sacrifice of three lives for the sake of billions is a rational equation, Zarkov forces football hero Flash Gordon and his comely companion Dale Arden into accompanying him on a desperate rocket flight into hyperspace. Their destination, of course, is the planet Mongo, complete with its great Forest Kingdom of Arboria, with Hawkmen swooping down from their City in the Sky with Krigia, glistening like an immense frozen diamond with Lizard folk emerging from the watery world of Aquaria, all ruled with primeval brutality by Emperor Ming the Merciless and his lascivious daughter Aura.



Dr. Hans Zarkov (Chaim Topol) checks the readings on his computerized instruments.

Destruction seems inevitable but for Flash and his companions there is still one slim chance to destroy Ming and save the doomed civilizations of Earth. A new leader (Flash of course) must rally the feuding Princes of the Galaxy against the Merciless Emperor Ming. Ultimately dashing Prince Barin, with his battalions of sure-

footed Treemen, and Vultan the Hawk-King with his teeming squadrons of winged warriors come to the Earthman's side in his war against the evil monarch.

The Characters

Sounds like the good old Flash we know and love. But producer Dino De Laurentiis and his direc-



Flash (Sam Jones) pulls Prince Barin (Timothy Dalton) to safety during their duel to the death on the floating disc.

tor Mike Hodges have a few surprises up their sleeves, especially in the choice of their cast and crew which is distinctly international in flavor to maintain the world wide integrity of the film.

Dr. Zarkov

Dr. Zarkov is played by Tel Aviv born Chaim Topol a well known actor, producer, writer, director, comedian, businessman and inventor. It was at a Haifa Municipal Theatre production of 'Fiddler on the Roof' that he played Tevye the Dairymen. A role that changed his life and brought him to public attention with his recreation of that character for the feature film version.

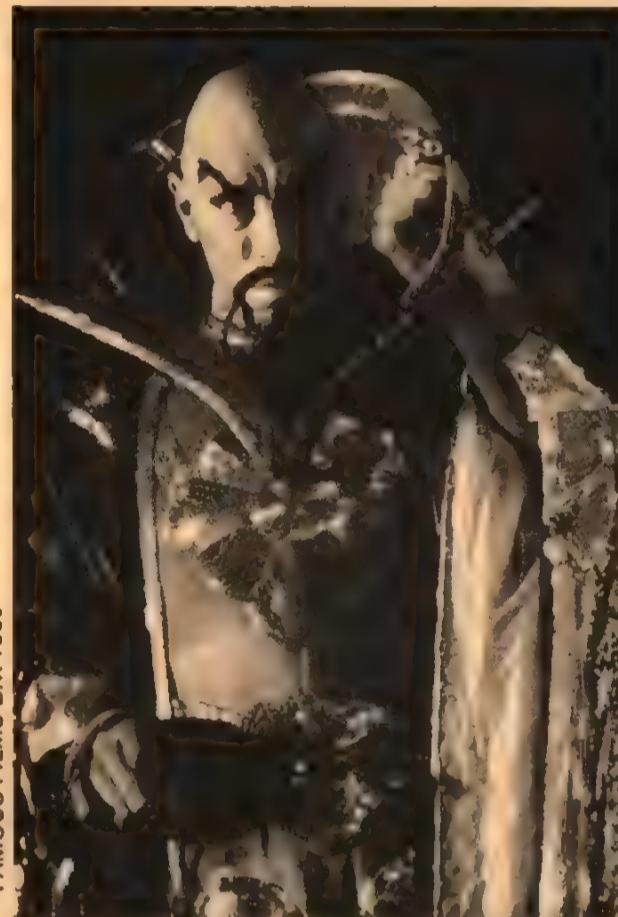
Chaim recalls that it wasn't always easy to get parts, or the time to play them. "Laurence Olivier once advised me, 'Don't wait until you're my age to play Othello. Do it while you're young.' I took his advice. But I didn't realize that my first offer to play Othello would come by cable to a canalside bunker at the very height of the Yom-Kippur War." Another good thing happened to Chaim during that war. He was the commanding officer of the young lady who was to become his wife. He recalls "The first time I saw her I said 'Nobody move. She is mine.' and that was that." Behavior more in the line of Flash Gordon and not the shy genius Zarkov.

Flash Gordon

As the legendary Flash is the twenty-five year old newcomer Sam Jones of America. Sam is blond, six feet three inches tall, 200 pounds and not only looks the role but claims to understand the Flash Gordon character completely. According to Sam, "Flash is a hero figure. An all American. A nice guy. The kind of man an old farmer would trust his daughter with."

Jones is a West Palm Beach Florida boy who came to Los Angeles with some pretty high goals. "I set a time limit for myself. Six months to get somewhere. For the first four of those I survived on

a steady diet of saltine crackers and water." But the last two seemed to pay off. First a small part in a theatrical production. Then a part in a student showcase evening where he was spotted for a guest shot on a likely looking CBS pilot 'Co-Ed Fever' (which unfortunately, for Sam, died an early rating death). Next Sam played a stuntman in Hal Needham's ABC tryout



Max Von Sydow as Ming the Merciless, shakes his spiked fist at all those who would defy him.

'Stunts Unlimited' which led directly to his first and most notable film part as the bridegroom in Blake Edwards highly successful '10'. But it was because of a "gag" that he caught the attention of producer De Laurentiis.

In November of 1978 Sam agreed to an appearance on the Los Angeles late night television spoof 'The Dating Game.' Among those looking in was a visiting matron from Monte Carlo who quickly alerted her son-in-law, Dino De Laurentiis, in the next room. Sam didn't get the girl but hooked a far more valuable prize.

Since then the role of Flash has been more work than anyone imagined. From his arrival in London, Sam's schedule has been a constant whirl of tests, rehearsals, fittings, retests, and body casts topped off by relentless daily workouts

to hone him to near Olympic fitness for the punishing action sequences.

Dale Arden

For the part of Dale Arden the Canadian born model turned actress Melody Anderson was chosen. Melody studied drama with Michael V. Gazzo from the Strasberg/Kazan school, easing her way gently into commercials before catching the eye of casting director Joyce Selznick, winning her a role in the telefilm "Elvis: The Movie".

Pre-Flash Gordon Melody had shoulder length blonde hair and still finds that she is not quite used to waking up as dark haired Dale Arden. "Dale is very spunky, very New York City. She's the kind of gal that carries a copy of 'Karate for the Single Girl' but has a nice vulnerable side to her to," claims Melody.

Melody was in New York when De Laurentiis called in the middle of the night and asked her to take the morning plane for London. "I was due back in Los Angeles the next day," but she went. "Looks as though I'll be about six months late."

Ming the Merciless

The part of Emperor Ming the Merciless went to Sweden's Max Von Sydow who has some very strong ideas about the crafty character, "Ming is a mixture of Mephisto and Rasputin." Max finds himself increasingly in the villains corner. "I suspect it is a question of nationality. Villains are frequently foreigners—it seems to be politically expedient."

Son of a Swedish professor of Comparative Folklore, Max trained at the Royal Dramatic Theatre School in Stockholm, Where both Greta Garbo and Ingrid Bergman were former pupils. One cinema writer once summed Von Sydow up by saying "A face not always mobile, but constantly evocative. Whatever goes on in his mind is reflected unmistakably in the eyes. On such a face the closeup thrives." Which perhaps best recalls his

work in such films as THE EMI-GRANTS, HAWAII; THE EXORCIST, THREE DAYS OF THE CONDOR, BRASS TARGET and HURRICANE.

Princess Aura

The role of the lascivious Princess Aura went to 24 year old Ornella Muti a young but experienced veteran actress who has already spent ten years in feature films. Ornella was raised in Rome and was 14 years old when she earned her first role in the movies and changed her name from Francesca Romana Rivelli to Ornella Muti. "It was necessary to change my name" she told us "since I was still in ballet school and wished to return there after the movie. I told the teachers I was sick and had to go to the mountains for a couple of months. Actually we were in Sicily shooting." Her first ballet had to take a back seat to a string of Italian, French and Spanish pictures.

While shooting FLASH GOR-

DON she came cushioned by family and friends. "Although I'm in a strange country, working with people I don't know, I am happy. I

About Princess Aura Ms. Muti comments, "She is a very sexy lady yes, but much more than that. In the beginning she is all animal appetites. For her everything is linked with desire—the killings, the torture. But she changes, becomes more of a human being. That is what I find interesting in the character."

Prince Barin

From Britain comes Timothy Dalton as Barin, Prince of Arboria. Born in Colwyn Bay, in Northern Wales he didn't see his first full length play until he was sixteen years old. But he made up for lost time at the Royal Academy of Dramatic Art, with the National Youth Theatre, the Royal Court, Royal Shakespeare Company and the prestigious Prospect Theatre Group. It was during these years that he

gained experience in such diverse material as THE MERCHANT OF VENICE, SAINT JOAN and RICHARD THE III backed up by Coward, Shaw, Terson, Shaffer and yet more Shakespeare.

For the cinema he made a brilliant debut as the King of France in THE LION IN WINTER and subsequently won a British Oscar nomination for his portrayal of Darnley in MARY, QUEEN OF SCOTS. Other film credits include AGATHA and the telefilm CENTENNIAL.

King Vultan

the Hawkman

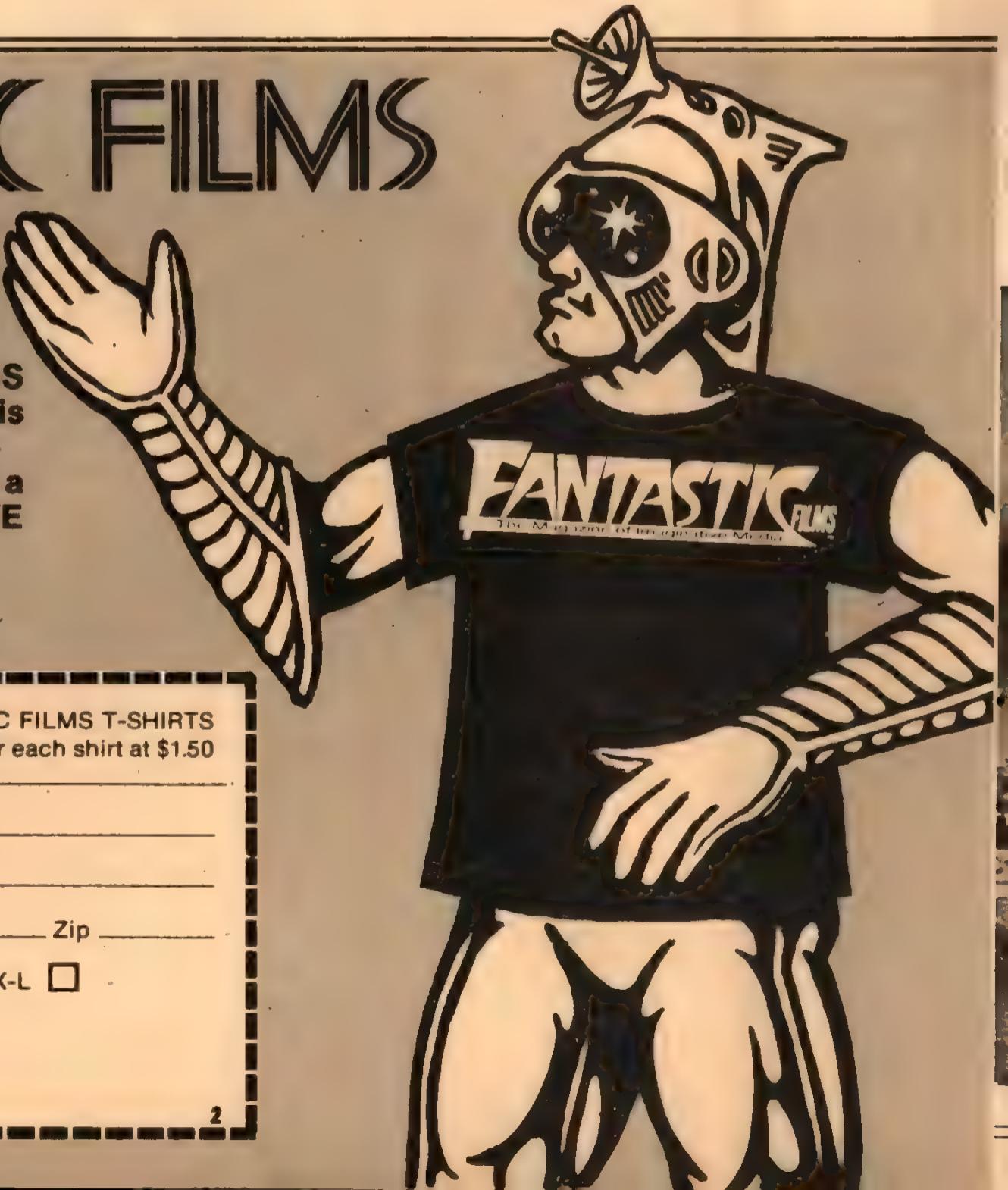
Another Britian, Brian Blessed was choosen for the role of Bultan, rugged leader of the Kingdom of Hawkmen. Brian Blessed can be a very persuasive actor but the role that after nearly fifteen years clings to him like lichen is of the rough-hewn but sensitive Constable Fancy Smith in the BBC television's hard running police drama

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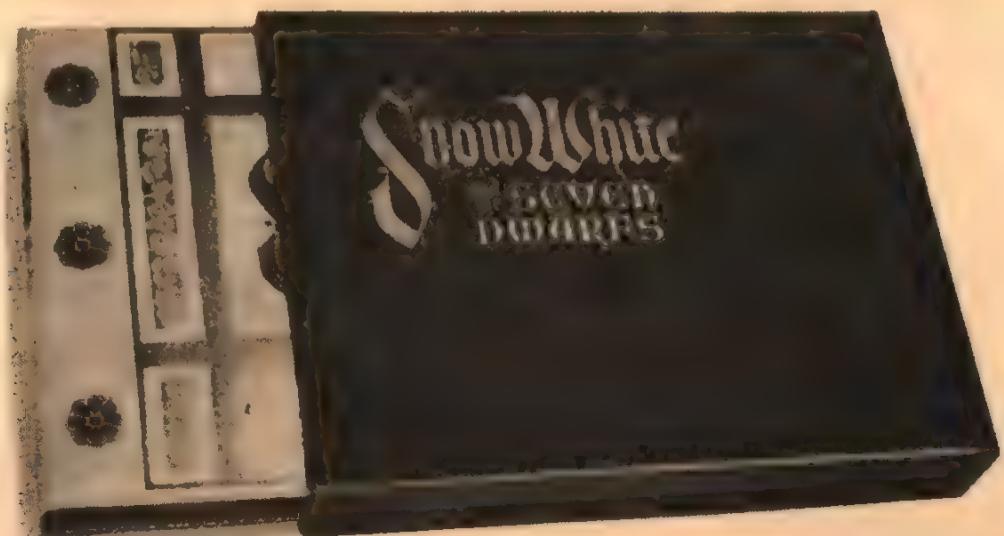
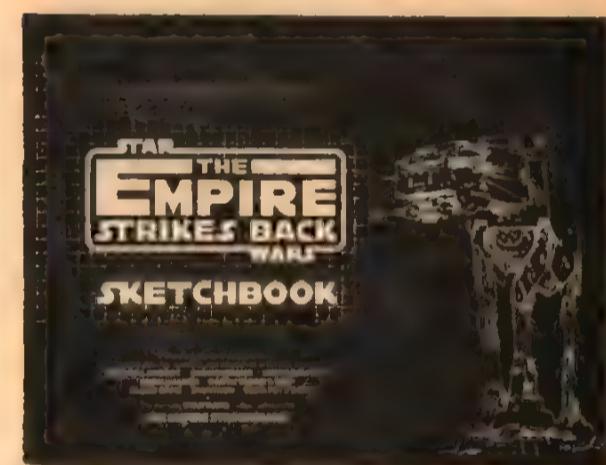
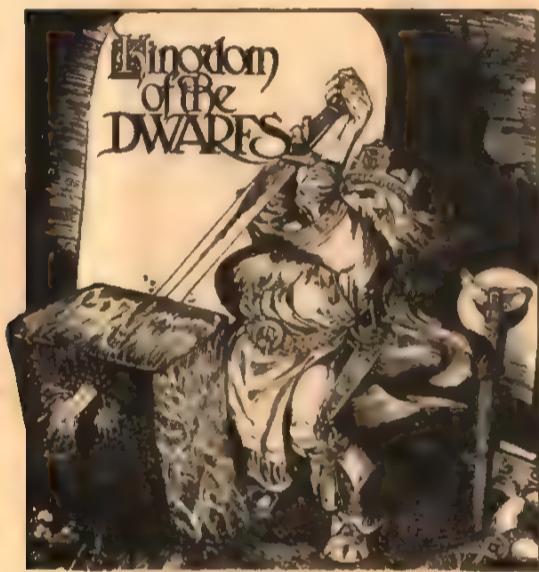
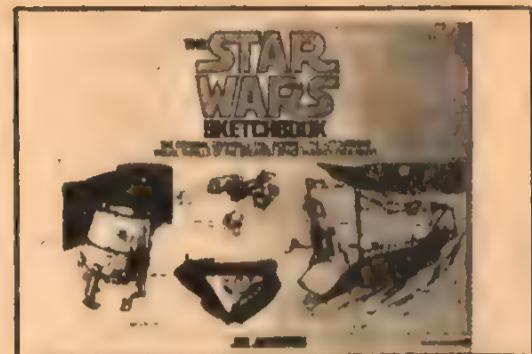
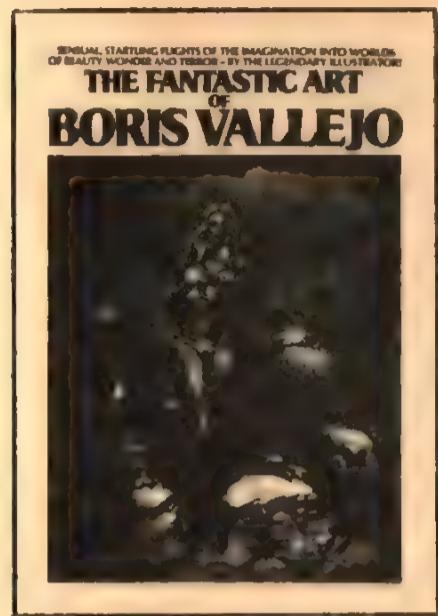
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Z CAR. His most recent film projects have included the telefilm I, CLAUDIOUS and Kubrick's BARRY LYNDON.

At home in the great out-of-doors Brian is a master climber having scaled Mount Blanc, as well as the Matterhorn and Mount McKinley. He is also a fervent environmentalist who spends much of his spare energy working for World Wildlife and Greenpeace. "We are

career, working with both classic drama and modern musicals. Her most recent films have been Linda Wertmuller's THE SEDUCTION OF MIMI and SWEPT AWAY.

Fico the Minstrel

Richard O'Brieh won the role of Fico minstrel and clown prince to Barin, ruler of Arboria. Richard is distressingly thin, multi-talented

ject of ROCKY HORROR critics Richard quips "In America they approached it as Art and reduced it to banality. It was supposed to be trivia, but wrapped in a tooled leather cover." Richard brings an interesting outlook on life to the role of Fico.

Klytus the Acolyte

The only character new to the original comic strip cast is Klytus



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Ming's harem of ten interstellar beauties pose for the cameras.

the custodians of this planet." Spoken like a true Vultan.

Kala the Terrible

Kala of Ming's secret police was a double departure for Milan born Mariangela Melato. It was her first major English language film and secondly it was a role in stark contrast to anything attempted before. "Normally I play very nice, very normal women. Kala is very cold and cruel. She is strong and very strange, near Nazi. It was a very good part for me to explore."

Mariangela has been a stage actress for the first ten years of her

and surprisingly successful for someone who finds it impossible to take himself or indeed anyone else seriously. He calls himself a "Fairly successful former stuntman. Horses like me. I stick on them like an Indian. It's all in the knees."

Inside of six weeks Richard wrote the remarkable "Rocky Horror Picture Show" a reluctant hit wherever it played. He cheerfully admits to rotten grammar. "I can't construct a sentence. I do it with dashes. I learned all my writing from comics. Comic used to be a dirty word when I was younger but all that's changing." On the sub-

trusted acolyte to Emperor Ming the Merciless. Peter Wyngarde who plays the wily Klytus hopes this role will not result in the same reaction his first stage appearance earned him. It seems that in World War II while in a Japanese prison camp he borrowed a rabbit for some diabolic experiments for his dual role in a version of DOCTOR JEKYLL and MR. HYDE. The rabbit just happened to be the Commandant's dinner. Peter, for his trouble, got two weeks in solitary confinement.

After the war he had the briefest of flirtations with law school and



FLASH GORDON

the world of advertising, then under the patronage of the late Vivien Leigh he leapfrogged from London's west end to Broadway and beyond as her leading man in Giradoux's DUEL OF ANGELS. Along the way Peter gathered a Tony for most Promising Newcomer, in San Francisco the Best Actor in a Foreign Play and a seven year contract with 20th Century Fox. But it wasn't until a television program entitled DEPARTMENT S and its offspring the JASON KING series, shown in 53 countries, that he became an international figure.

Recently, the worthy women of Australia voted him the man girls would most like to lose their virginity to. At Sydney Airport an estimated crowd of 30,000 stampeding females tried very hard to prove this point on his last visit.

Before taking the role of Klytus, Peter, was something of a fixture as director and leading actor at Vienna's English Theatre, and spent the last nine months in South Africa starring in DEATHTRAP.

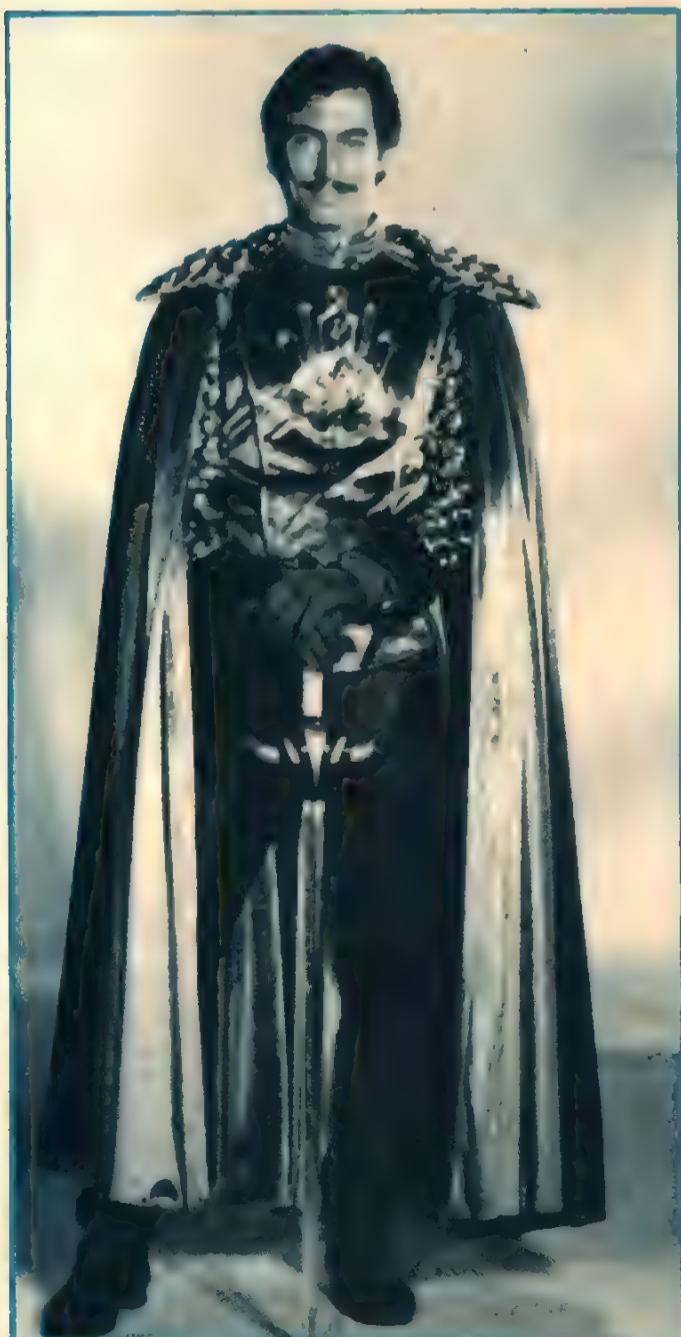


KLYTUS THE ACOLYTE

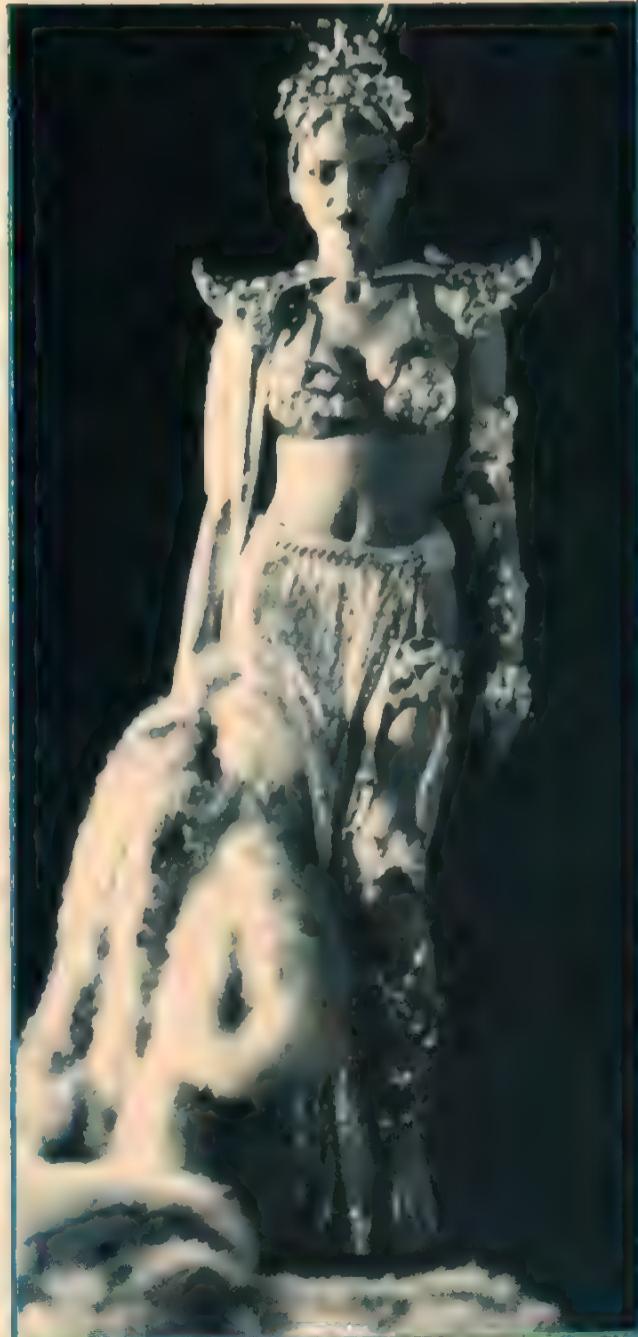
***De Laurentiis
the Producer***

Dion De Laurentiis is among the last of the truly independent movie-makers with forty-four years in the industry and over 600 films to his credit (including some of those wonderful Italian HERCULES movies made in the sixties.) He is a man who believes in moving on instinct, and has been known to stump up 500,000 dollars after reading just ten pages of an unpublished novel. At FLASH HQ at Shepperton Studios London, even with six months shooting ahead and a 500 man payroll to occupy his mind, he still found time to participate in meetings on future projects with writers, designers, backers and buyers, all taking place with almost metronome precision.

De Laurentiis seldom has less than a hundred million dollars tied up in active productions somewhere around the world. With this schedule he still manages to work seven days a week, averaging four hours of sleep a night. Yet after all



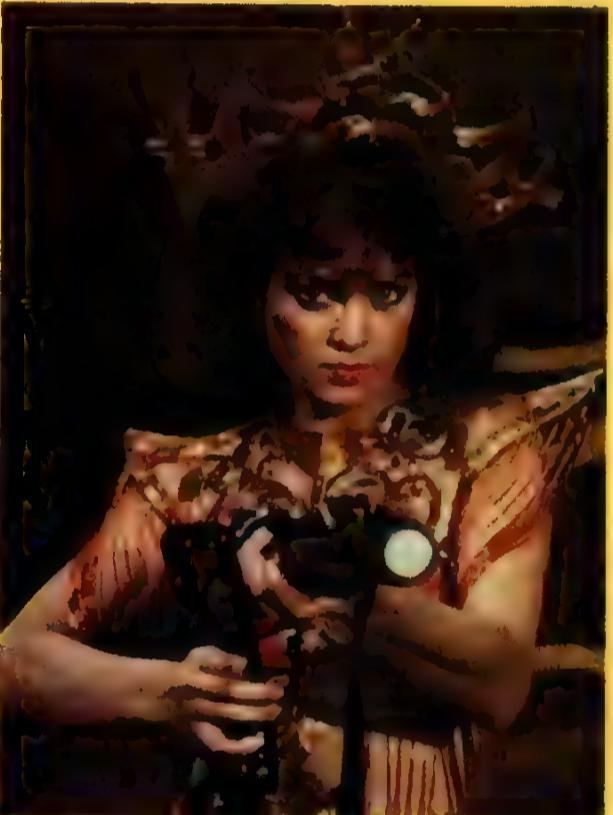
PRINCE BARIN



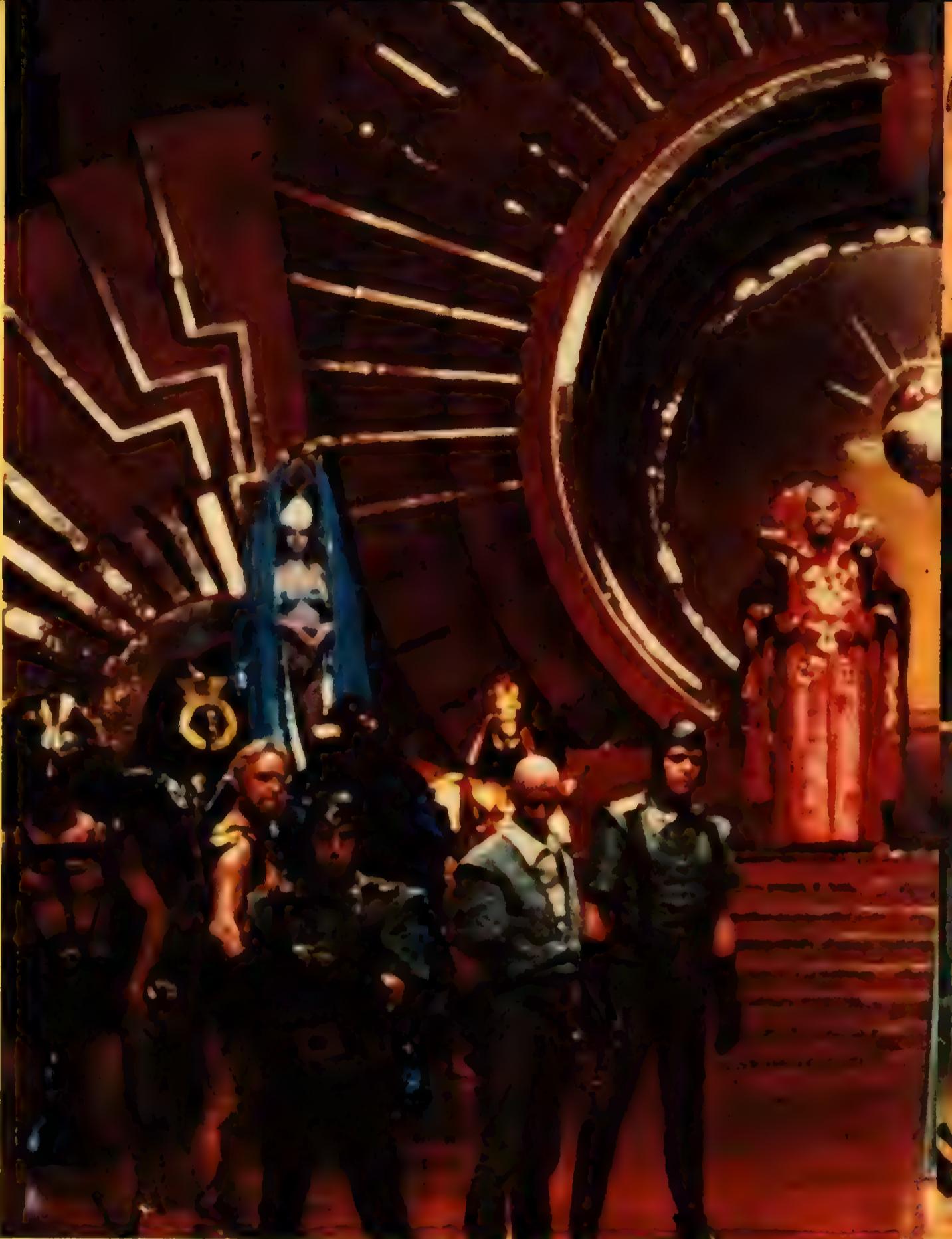
PRINCESS AURA



MING THE MERCILESS



DALE ARDEN



Ming, Klutus, Prince Barin, King Vultan and his Hawkmen, Imperial Guards



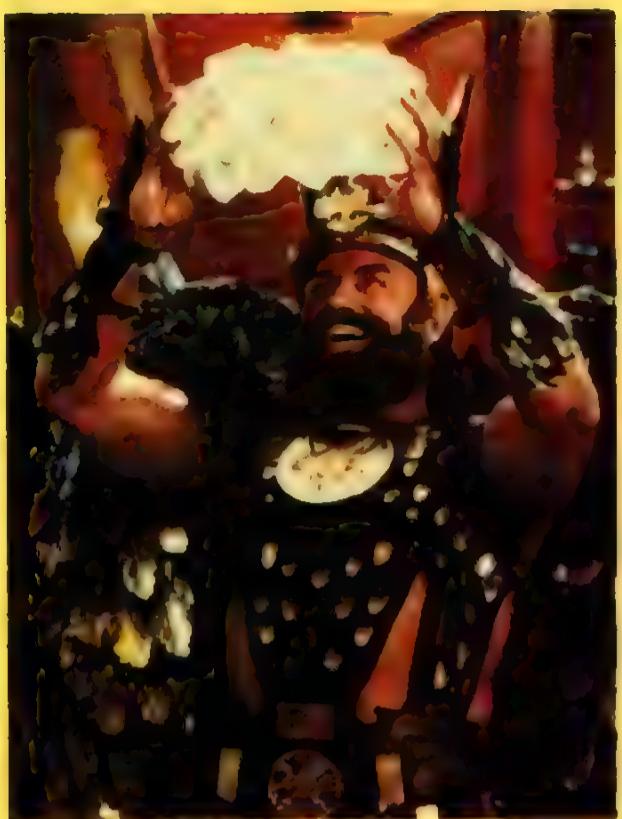
these years, he still watches morning rushes like an expectant father.

Mike Hodges the Director

Mike Hodges is what is known in current catch-all cinema phraseology as "auteur" or a do-it-yourself director. Like contemporaries Ridley Scott and Alan Parker he came through the hard school of television drama and commercials. Mike worked his way into television studios with an American outfit called Teleprompter, which he describes as "Great big yellow rolls like lavatory paper, with the script typed in oversized letters."



and various female courtisans congregate in the Emperor's throne room.



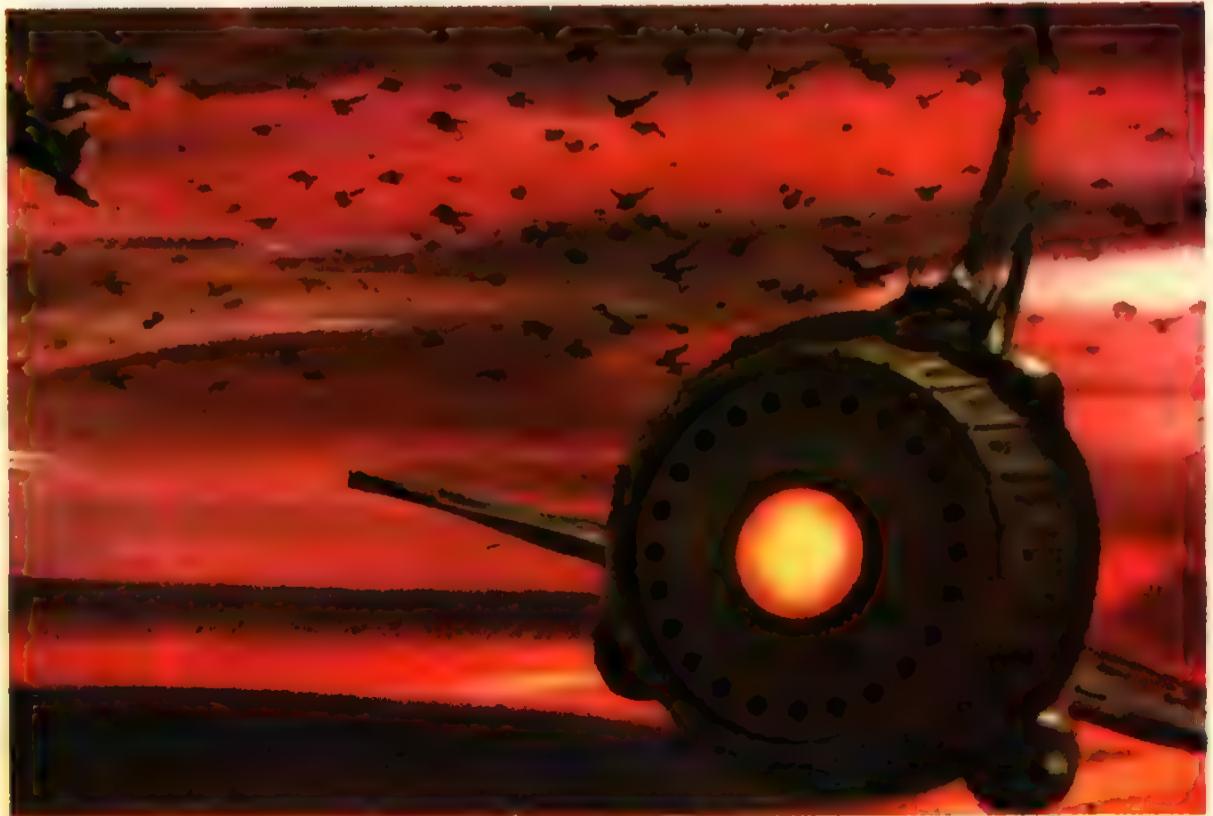
KING VULTAN



KALA THE TERRIBLE

But according to Mike his first big break came when he "wrote two ninety-minute adult television dramas on speculation. RUMOUR and SUSPECT were a gamble that catapulted him directly into feature films." It was his GET CARTER with Michael Caine that set new standards for homgrown ganster movies. From there it was on to America for the TERMINAL MAN and a considerable gestation period for OMEN II and a film on master spy KIM PHILBY before starting six months of detailed preparation for FLASH GORDON. Because of his own scriptwriting

(Continued on page 55)

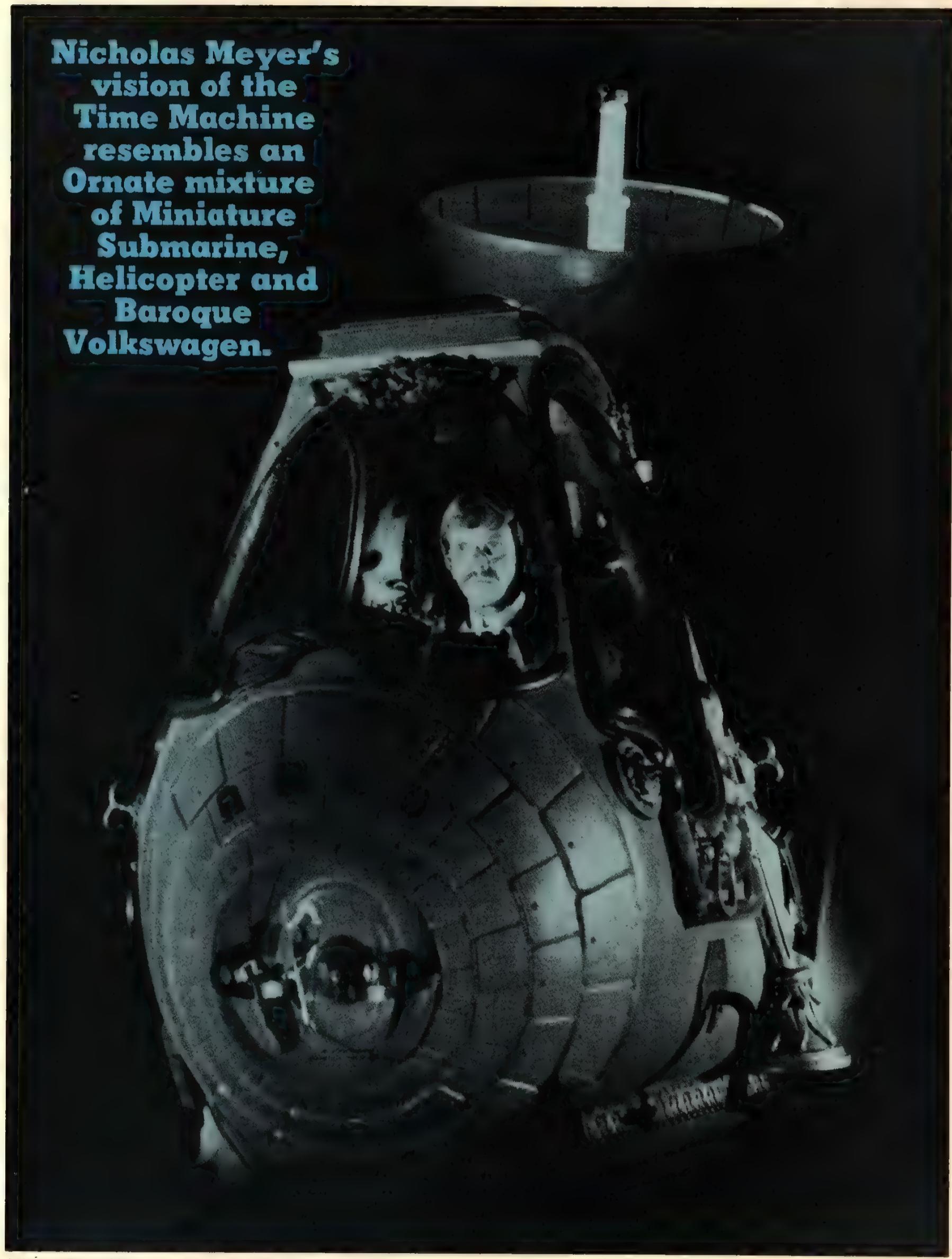


flies into a red sky filled with a squadron of attacking Hawkmen.

TIME AFTER TIME AFTER TI

AFTER TIME AFTER TIME AFTER TI

Nicholas Meyer's
vision of the
Time Machine
resembles an
Ornate mixture
of Miniature
Submarine,
Helicopter and
Baroque
Volkswagen.



* Warner Bros. 1979

TIME AFTER TIME AFTER TI

ME AFTER TIME AFTER TIME

Time travel has become a neglected theme in recent science fiction writing. The plots of most popular science fiction novels now are based on extrapolations of real technology and speculations of the future: space travel, clones, alien cultures, future society and political change. Although time travel, one of the staples of the genre, has been handled at one time by most major science fiction writers, it has been years since that most timeless of themes has appeared in a work of stature comparable to Ward Moore's *BRING THE JUBILEE*, Bob Tucker's *THE LINCOLN HUNTERS*, or Silverberg's *THE MASKS OF TIME* and *HAWKSBILL STATION*.

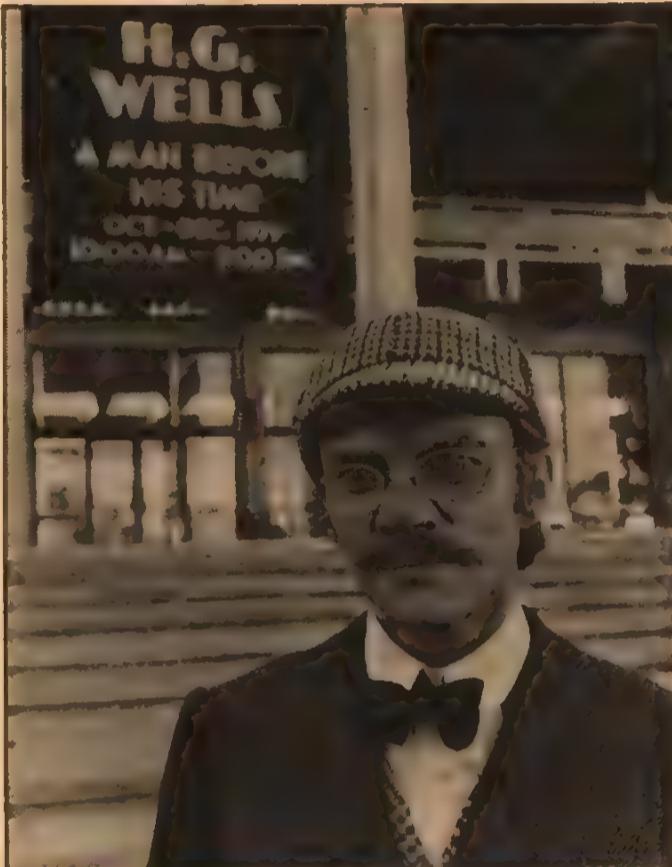
Time travel may be forgotten by most of the writers now working in science fiction, but it was the basis of the best science fiction film released in 1979, *TIME AFTER TIME*. And this film was the work of a writer who had little, if any, previous background in science fiction and no experience in directing a film.

Nicholas Meyer first came to prominence with the publication of his book *THE SEVEN-PERCENT SOLUTION*, a successful pastiche of Conan Doyle that reworked much of the Sherlock Holmes mythos. The book was clever and imaginative, exposing the sinister Napoleon of Crime, Professor Moriarty, as merely an old mathematics teacher and postulating a meeting between Holmes and Freud. Meyer followed this success with *THE WEST END HORROR*, another work written in the guise of Dr. Watson. In this book, Meyer places Holmes among the luminaries of the theatre world in 19th century London.

In both of these books Meyer displays a fondness and talent for establishing highly improbable meetings of famous and notorious historical characters. In *TIME AFTER TIME* he creates the most entertaining and outrageous of his imaginary encounters.

For his source, Meyer goes directly to the grandfather of all time travel stories, H. G. Wells and *THE TIME MACHINE*.

Article by TERRY PARKER



Warner Bros. 1979

Malcolm McDowell as H.G. Wells.

**H. G. Welles
Meets
Jack the Ripper
and Engages him
in a Chase
through Time into
the 20th Century,
where they Discover
that Their Individual
Passions for Science
and Murder have
Both Risen to
new Heights of
Sophistication!**

TIME AFTER TIME opens on a fogbound London street in the year 1890 with a chilling reenactment of the most recent in a series of grisly murders perpetrated by Jack the Ripper. As the crime is carried out, the camera takes Jack's point of view—the audience never glimpses Jack, only his victim.

The film then cuts to a scene that could have been lifted directly from the opening of *THE TIME MACHINE*.

Entertaining a group of friends in his home, H. G. Wells expounds his eccentric and extraordinary theories on the nature of time, and particularly his idea that travel through time is possible. He responds to their naturally skeptical reactions by leading them to his basement where he presents to them his recently completed time machine.

Meyer's vision of the machine itself resembles an ornate mixture of miniature submarine, helicopter and baroque Volkswagen.

Wells insistence that the machine can function and his description of its workings does little to either change his guests conservative opinions or excite them over its possibilities.

Wells is enamored with his idea of the future and the hope that the progress of technology eventually will lead to a Utopia that will be commensurate with his confidence in human life and his optimistic belief in the unity of mankind.

His guests scoff at his ideas, but the real nemesis to his optimism is personified in his guest Dr. John Stevenson, who denies Wells' humanistic beliefs as not only unrealistic but foolish. Stevenson scorns Wells' ideas as much as his skill at chess—Wells has never beaten Stevenson. But Wells promises, as he is being checkmated, that he will not only defeat Stevenson at chess but prove his cynicism to be wrong.

Events force the issue. The evening is interrupted by police knocking at Wells' front door. The Ripper has struck again in the vicinity, the police have the entire area surrounded and Wells'

ME AFTER TIME AFTER TIME A

house must be searched.

In a closet where Wells' guests have hung their coats one of the officers finds Stevenson's black medical bag. A blood-stained glove is found in the bag and it is left to the imagination what else might have been found in it.

Stevenson meanwhile has disappeared.

Incredulous that his guest could be the Ripper, Wells is assured by the police that the matter will be cleared up. Stevenson could not have gone far and it is impossible for him to escape the dragnet outside. He surely will be found.

It is after the police and guests leave that Wells' housekeeper remarks, "How could he have gone? The back door was locked and we were in the front hall the whole TIME."

Wells realizes how Stevenson has escaped and bolts to the basement. Shocked and desolate, he sits at the foot of the stairs staring at the empty space where his time machine had set, appalled that through his invention he had "turned the bloody maniac loose upon Utopia."

As Wells sits in despair, his house begins to quake, lines of prismatic color form in the air and frame his time machine as it reappears, empty, in his basement.

Wells reaches into his pocket. He (and probably most of the audience as well) had forgotten that when he explained the machine's peculiar use to his guests he had described the function of two keys that were needed to operate it properly. The key that he had placed in his pocket was a kind of homing device. Unless it was inserted into its proper place the machine could move through time, but after an interval would automatically return to its place of origin.

It is immediately obvious to Wells—he must pursue Dr. John Stevenson aka Jack the Ripper into the future. The future indicated on the dial in the cab of his invention—November 5, 1979.

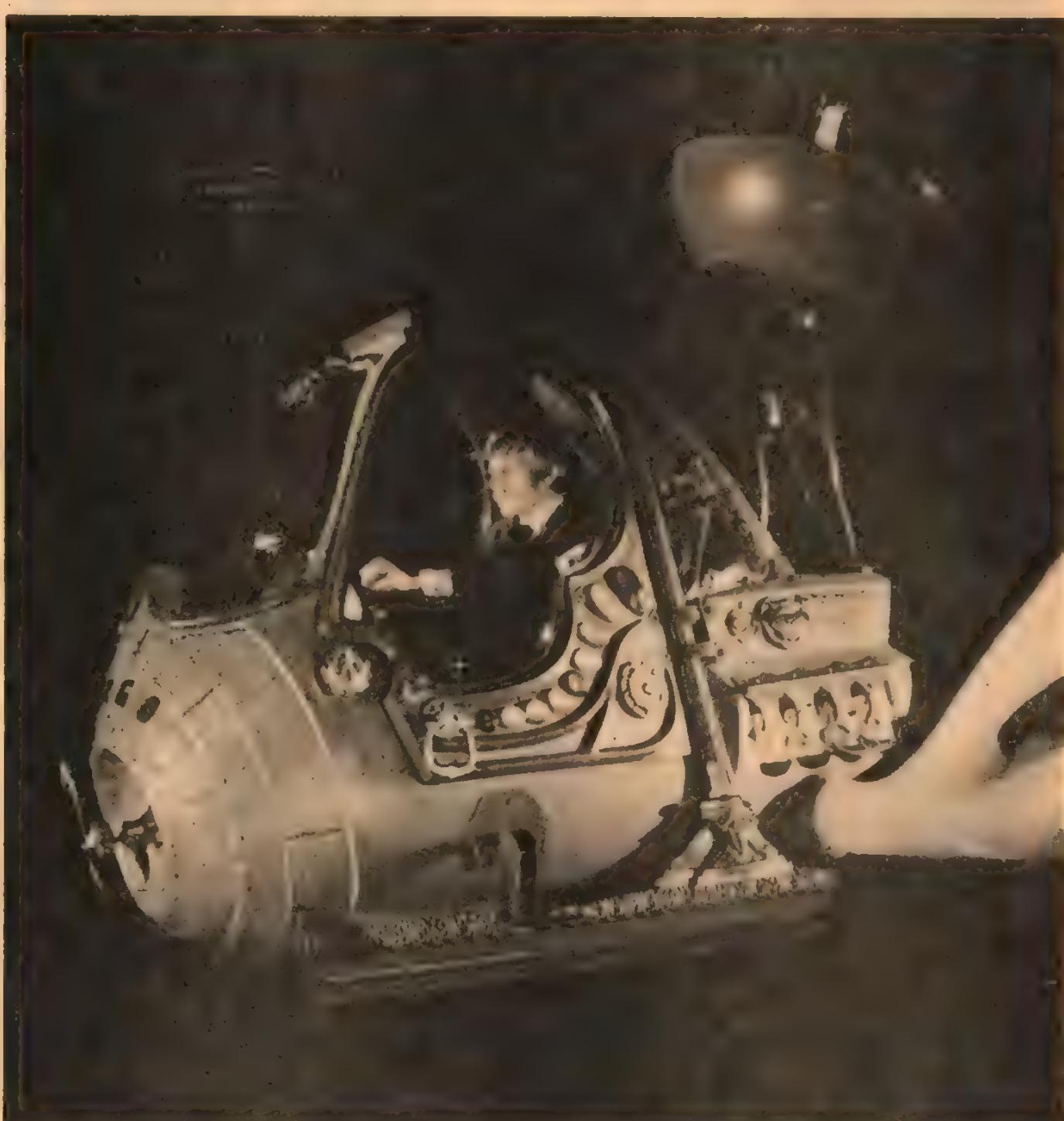
After a few frantic preparations Wells is off into the future.

Meyer had ambitious ideas for his special effects. He wanted to photograph the time machine so it would be seen in multiple images as though it were beside itself in different times, and he wanted a fantasy sequence with Wells chasing the Ripper across a huge chessboard. But as Meyer has said, his producers and distributor thought that was too weird.

Perhaps it is lucky that they did, because the sequence in which Wells is depicted traveling to 1979 is most effective in its lack of dazzling visual

effects. There indeed are colored lights, but the impression of movement is conveyed more by sound than sight, more by an arousal of the imagination than by providing spectacle. A heartbeat increasing in both volume and rate lies on the floor of the soundtrack, and above snatches of lost radio broadcasts float along with Wells as he

ly is a slip in the accepted convention of the time travel story (that an object that travels through time will not move through space but remain in the same place) is soon handled deftly by Meyer. Wells' time machine was buried by the rubble from bombs when his house was destroyed and was only unearthed in time to be sent along on a



H.G. Wells, (Malcolm McDowell guides his Time Machine through the inky blackness)

advances through the years. Cohen's "Over There," and Edward R. Murrow's "This . . . is London" summon images of two wars and other bits of wireless flotsam provide many others for the audience. The whole sequence calls upon sensibilities more appropriate for listening to radio itself than usually are used while watching a film. It is this choice of Meyer's that makes the entire sequence so wonderfully effective. The audience is enveloped, just as Wells himself, in the softly mysterious, sound-filled dream flight to 1979.

Wells arrives not in London of 1979, but in San Francisco. What apparent-

touring retrospective exhibit of the man and his work, "H. G. Wells: A Man Before His Time," which, on November 5, 1979, is being displayed in San Francisco.

Throughout the film, Meyer keenly observes the paradoxes of time travel and the conventions that have developed around them in science fiction. It is as if he had been writing science fiction all his life and was an old pro.

As in THE TIME MACHINE, the chief interest in the plot of TIME AFTER TIME is in how the time traveler discovers the nature of his future world. Wells wants

nothing more than to experience the reality of the Utopia for which he has hoped. But Wells is not only delivered into a completely new time but a new place as well. Even if Wells had had an extensive knowledge of San Francisco, it would be the city as it was in 1890.

As progressive and enlightened as

historical baggage to be understood, they are cryptic and unfathomable to someone without knowledge of the times that bred them.

Even Wells' ideas have withered in potency by 1979.

As he boasts to a young woman he has just met that he is considered quite a progressive and liberal thinker, and

tably among a paradise (for him) of depravity and sleaze—topless dancers and peep shows and more potential victims than he can handle. For Jack 1979 is Utopia, and while Wells spends a rainy night on a park bench, Jack is comfortably ensconced in a room at the Hyatt House.

When Wells first confronts Jack, it is the Ripper who claims to be the man of the future. He seats Wells on the edge of his hotel room bed and twirls the dial of the television set, displaying a panorama of pain and despair, death and carnage. "There's your future," he tells Wells. "90 years ago I was a freak; today I'm an amateur."

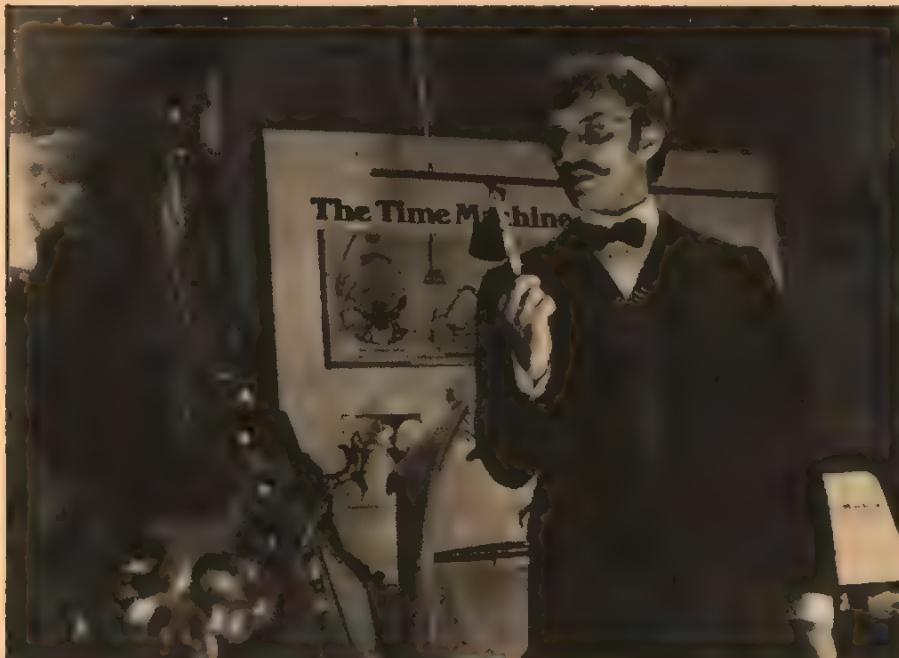
The film is filled with suspense and surprises as Wells and Jack duel with their ideas as well as their actions throughout the film and the audience is never allowed to be complacent with the action.

Meyer's *TIME AFTER TIME* is a greatly under-rated film. Malcolm McDowell, as usual, delivers an intelligent, compassionate and, most importantly, sympathetic portrayal of Wells. Mary Steenburgen is charming as the somewhat scatter-brained liberated women who falls in love with Wells and, because she is the bank clerk who changes Jack's gold into currency, leads him to the Ripper. But the acting honors overwhelmingly go to David Warner as Jack the Ripper. Always a careful and intelligent actor, he is perfect here. A cold, painful cynicism that is nonetheless extremely human pervades his performance, giving even such an abominable a character as Jack the Ripper a tremendous depth.

Meyer's script is nearly flawless, his delineation of time and place, whether it is 1890 London or 1979 San Francisco, is tasteful and accurate, and even his choice of composer are all on the mark.

Miklos Rosza's romantic symphonic score is perfect. Its grandiose operatic attitude lends itself not only to the musical sensibilities of the 19th century but alludes also to movies that were made in a different time. Movies that may have been sentimental and romantic but were, for all of that, still intelligent and fun. In a year when the Hugo award for best dramatic presentation went to an overblown horror piece that was at best derivative, *TIME AFTER TIME* is certainly a neglected film.

Nicholas Meyer has displayed imagination and a capability of handling story, actors and a camera. Whatever he has learned from this experience will surely make his next film a must-see. ■



Malcolm McDowell gazes at the crystalline Time Machine key.



David Warner escapes his past in the hijacked Time Machine.

of the Fourth Dimension.

he considers himself, San Francisco in 1979 is too much to handle easily. It is Wells' efforts to cope with this future culture that provides some of the most clever and amusing incidents in the film, and these incidents sometimes astutely comment on much of contemporary life.

The first newspaper headline Wells sees reads "Colts maul Rams." What could a time traveler from 1890 make of a Mickey Mouse telephone, a household garbage disposal, a serial number tattooed on the arm of a pawnbroker or a Big Mac and fries? These are all trivial cultural details that demand years of

had even advocated free love in a series of newspaper articles, he is nonplussed by her liberated reactions to his claims and, later in her apartment, it is she who does all the work to get him into her bed.

Wells the visionary, the Utopian, the progressive thinker, does not adapt well to this future "Utopia."

But while Wells has difficulty adapting, Jack the Ripper fits too well. Wells sports his anachronistic 19th century clothes, while Jack has adopted navy blazers and blue denim with apparent ease.

Meyer shows Jack moving comfor-

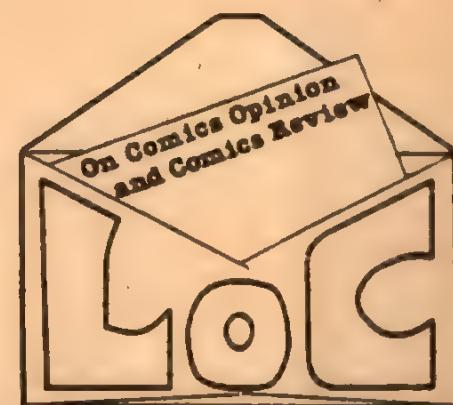
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FLASH GORDON

(continued from page 49)

expectations and perfectionistic working habits, director Hodges has some uneasiness when working with another writer's material. But not so with Flash scripter Lorenzo Semple Jr.

Lorenzo Semple Jr. the Scriptwriter

Lorenzo has spent more than twenty years at the typewriter almost non-stop displaying a sure grasp of everything from light comedy to fantasy and farce to drama and back again. His first formal screenplay was for MGM in 1961 when the studio system was beginning to run downhill. That first project was turning out the YOUNG PRETENDERS for unknowns Jim Hutton, Paula Prentiss and Steve McQueen. Since then Semple's scripts have attracted most of the bigger names who fill cinema seats from Warren Beatty, Dustin Hoffman and Robert Redford to Faye Dunaway, Mia Farrow and Paul Newman. For five years he scripted for 20th Century Fox up to and including the BATMAN series and its 1966 feature film.

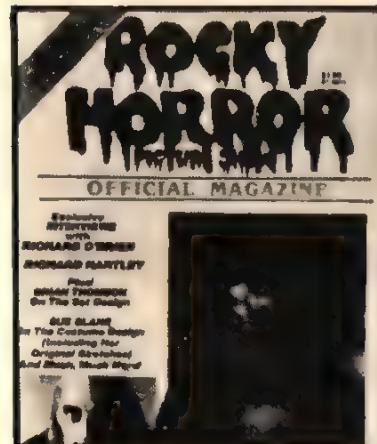
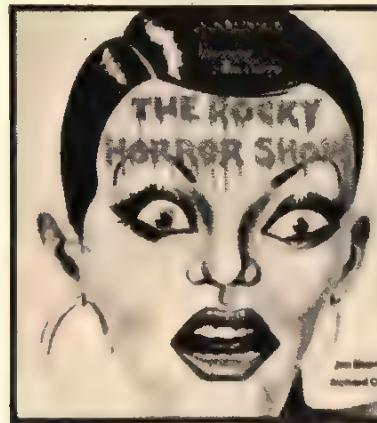
While in the "studio system" Lorezo suffered the rigours of that peculiar showbusiness disease—writing by committee—that is why he values Dino De Laurentiis' "instant decisions" very highly. "During one three minute meeting at the beginning of HURRICANE he decided to set the story in Bora Bora in place of American Samoa and have a white girl in the love story instead of a Polynesian. "The same with KING KONG. Our discussion before I started that one lasted all of twenty minutes.

Other films Semple will be remembered for were PAPILLON THE DROWNING POOL and THREE DAYS OF THE CONDOR.

Danilo Donati the Set Designer

With the cast, script and director taken care of, the next area De Laurentiis turned to was staging this hugely ambitious space epic. For this he turned to production

(continued on page 57)



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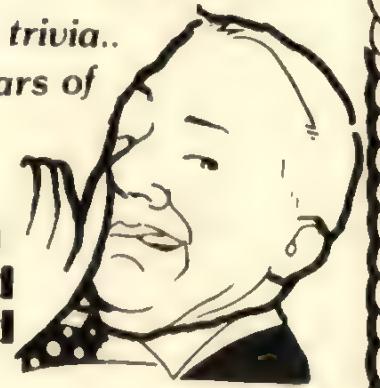
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FLASH GORDON

(continued from page 55)

designer Danilo Donati.

For FLASH GORDON's massive futuristic set Donati has filled some 250,000 square feet of space at three major London studios including six sound stages at Shepperton Studios, the entire STAR WARS facility at EMI Borehamwood, and the behemoth complex at Brooklands in Surrey which alone yields 6 million cubic feet under a single unsupported roof.

But it was not only the set designs which occupied Donati's time. He also was responsible for both costumes and overall colour balance, which is a rarity on an international major film. To handle the costume work he always travels with his own closeknit group of tried and trusted Italian co-workers which includes the thirty-five wardrobe personnel working for seven months to produce more than 600 stunningly original costumes. Danilo, a double Oscar winner, was most recently responsible for the stunning effects of SATYRICON, AMA, HURRICANE and CALIGULA.

Graysmark the Art Director

To aide Danilo, Dino selected John Graysmark as FLASH GORDON'S art director, recalling his brilliant work on Kubricks 2001—A SPACE ODYSSEY.

John, a master at his trade recalls, "I started out as an architect. My father insisted I should have a proper profession." He entered the film industry as a draughtsman on ANASTASIA and after three pictures on the trot with Miss Ingrid Bergman, the Swedish superstar suddenly challenged him "Are you following me around?"

That was the last time anyone accused John of following anyone. With his first production as a full fledged art director he received an Oscar nomination and has from that time on been considered something of an expert on location work. John says "I can operate happily anywhere from Telemark to Thailand," but quickly adds, "Studios are also around to build sets in. It's there that I can create the total

illusion. And it's much more satisfying than working up to your thighs in the middle of a jungle swamp."

But on the FLASH GORDON set, swamps were the least of his concerns. His most immediate concern was keeping one or more moves ahead of director Mike Hodges shooting unit, and doing a constant juggling act with 30 separate sets and 350 construction men.

Other films that show the mark of

***In the early
sound days
the cameras
were little
telephone
boxes
infested with
lice and ants.***

John's creative ability were THE GUNS OF NAVARONE, LAWRENCE OF ARABIA and THE MAN WITH THE GOLDEN GUN.

Gilbert Taylor the Cinematographer

To photograph John's set, Gilbert Taylor was chosen as Director of photography from a long list of top drawer British Cinematographers.

Gilbert Taylor has been in and around films for the past half century. He recalls "In the early sound days the cameras were little telephone boxes infested with lice and ants. With two of you locked inside the air got pretty foul." But he smiles "things weren't quite that bad on FLASH. When asked to describe what he does, he simply replies with an impish grin, "It's easy enough to push lights about and get some funny shadows on the wall. All you have to do is to be preceptive of Nature. Nature can give you the most marvelous ef-

fects in the world for nothing." Other directors he has "pushed some lights around for" include Kubrick, Polanski, Dick Donner, George Lucas, Richard Lester and Mr. Alfred Hitchcock.

Gilbert, an avid farmer, once liked to claim that he could "neatly fit his film work into the slack season between end of harvest and the start of calving." But now he admits that recent lengthy locations in Afghanistan and Corfu with blockbusters like DRACULA and STAR WARS has changed all that. Other Taylor films include, DOCTOR STRANGELOVE, THE OMEN and MACBETH.

Frank Van Der Veer the Director of SFX

Special Effects have been the down fall of many of the big screens recent "Space Fever Epics". Not being being one to join that category De Laurentiis brought in two masters in the field to carry the heavy title of Supervisor of Photographic and Special Effects combining the past mastery of Glen Robinson with the younger genius of Frank Van Der Veer.

There is an old film industry adage: "At their best, special effects can make a good picture great, and the great picture a classic." Glen Robinson has been proving that point for well over 40 years. Including 25 years at MGM on films that stretched from the south Pacific island of Bora Bora with Clark Gable, Spencer Tracy and Robert Taylor to Dorothy and Toto on the Yellow Brick Road.

In all that time this four time Oscar winner has never lost a healthy respect for the tools of his lethal trade. "On a picture I did in 1960, I lost three people when one of them threw away a cigarette butt and it hit some explosives." When asked if he lost anyone on FLASH GORDON he smiled and replied "No, not since EARTHQUAKE." Other Glen Robinson films include FORBIDDEN PLANET, BEN HUR, THE HINDENBURG, LOGAN'S RUN, KING KONG and METEOR.

Frank Van Der Veer, a second generation Oscar winner, follow-

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ed in his father's footsteps. The senior Van Der Veer was the first man to film both the North and South Poles, winning the 1930 Academy Award for Photographic Achievement. Frank picked up the same award 47 years later in 1977 for KING KONG. Frank started Van Der Veer Photo Effects in Burbank, California with his own matte painting department. One of the artists tapped was Lou Lichenfield one of only three journeyman artists left in the industry. According to Frank, "There were only eleven of them at 20 Century Fox back in the fifties. The rest are either dead, retired or went to work for Sears and Roebuck." He felt it was necessary to form his own effects house to combat an era which "until recently made movies that all seemed to start with a fade-in and end with a fade-out. No effects in between, just so-called realism. I refer to it as the 'life can be miserable' period." To insure no return to this period he created for FLASH GORDON the Van Der Veer-Nolan Electronic Optical Bench Printer. In an interview printed in Variety in November 1979 Frank relayed that "this process makes it possible to substitute a \$50,000 miniature for a \$750,000 set, and to people it so effectively with live performers that it is impossible to detect the difference on theatre screens.

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"I used to look at television and
(continued on page 62)

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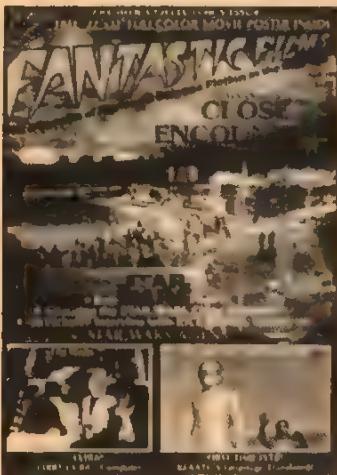
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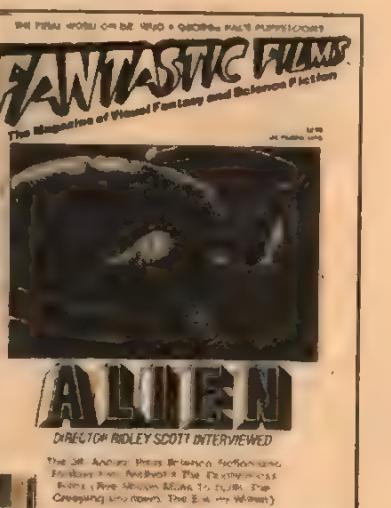
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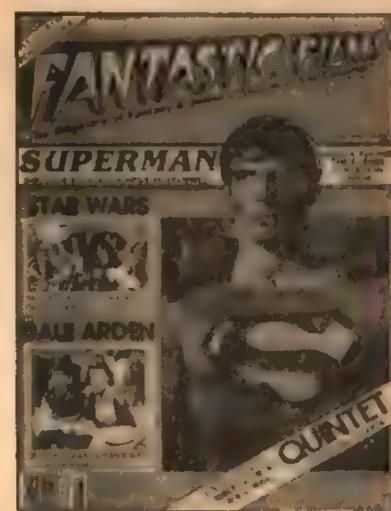
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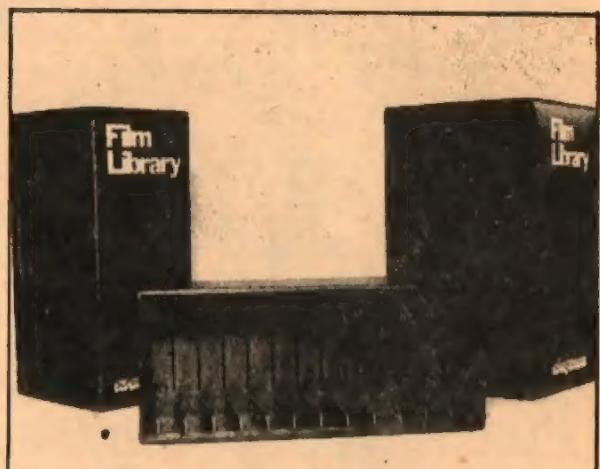
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FLASH GORDON

(continued from page 58)

see all the wonderful things they could do instantly," recalls Van Der Veer. "The same things took me a long time to do and were very expensive to do. But they even could do things I couldn't do (with photo effects). With electronics, they are not dealing with a picture. They are dealing with a signal, and a signal can be modified thousands and thousands of ways, count-

less ways."

"So not having a picture, and being able to modify a signal, they developed effects generators with which they can twiddle a dial, push a button and flip a lever, and cause all kinds of wonderful things to happen. You can see four Sonnys and four Chers acting with each other." Van Der Veer's electronic film printer now claims the same capacity including color control.

While Frank enjoys his new machine he also finds, "A welcome new openness among photographic effects people. There used to be a lot of secrecy in our line of work. Mostly from the group of people who seem to think this is the first time around. Hell, they were doing most of it forty years ago."

When asked what it was like to work for Dino De Laurentiis he admits he is "A frank admirer of the man. He is a man with a lot of horse sense." Then adds with a smile "Except when he tells you the delivery date he has in mind."

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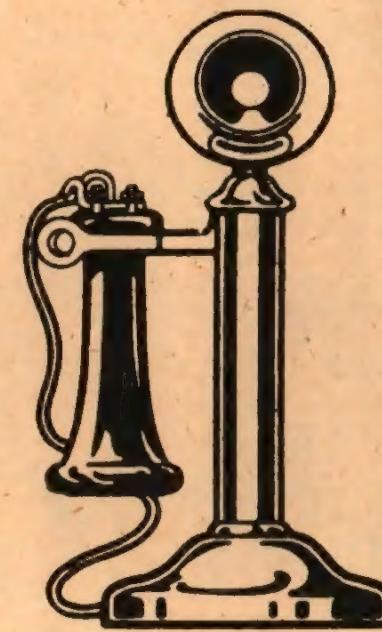
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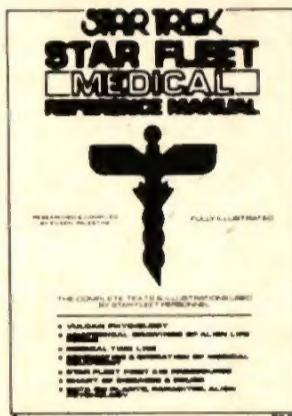
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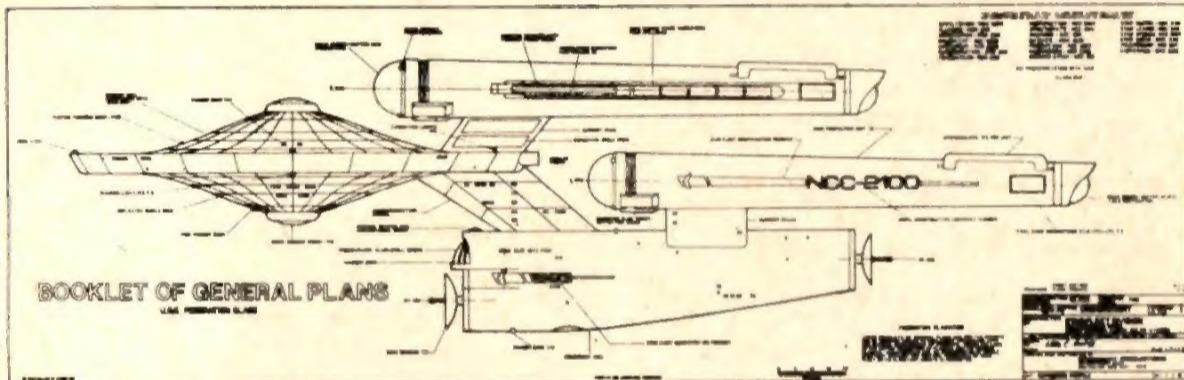
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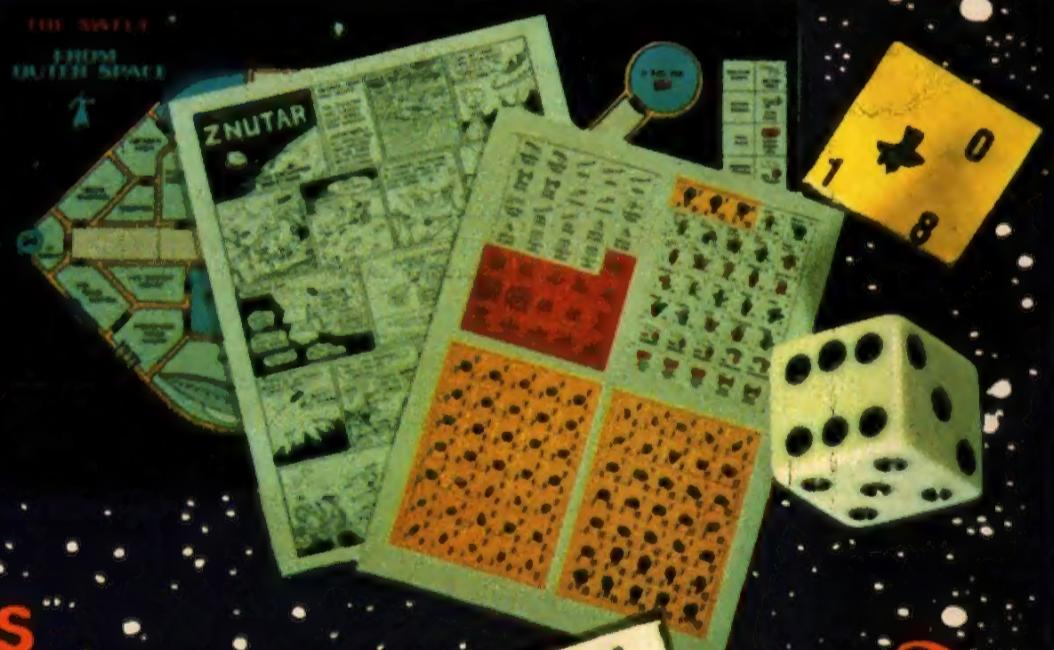
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